

A Book of Satyrs





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SIGNED Austin O. Spare PUB. A.D. 1907.

*With love. From Eily & Austin to Aunt
Polly.
6th Dec. 1911.*



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A Book of Satyrs



Austin Osman Spare

INTRODUCTION

The field of black and white art has been generously extended since that golden period in the "eighties" when Walker and Pinwell and Millais wrought their quiet designs, although their olden delicacy of interpretation (for us almost wholly in the hands of Clemance Housman) can still claim charms which our more facile method can never attain. For every such accomplished craft is the companion of an aristocracy of art, even if it is compelled to prayer and fasting before serving fittingly the high expression which is exhaustive of every resource; but it shares, on the other hand, with commoner orders of art its own eloquence and dignity. Thus all advantages we now possess of rapid, literal, and cheap reproduction open the way to an easier acceptance of art which is habited with more grace than profundity, more fancy than imagination, and inclines us to postpone indefinitely what is only acquired at more pain and cost.

Perhaps these reasons sufficiently explain the absence, among so much that hints at greater artistic personality, of the remote, and the strange, and the unadaptable. There would seem, indeed, to exist a guiding science supplanting natural selection where the popular interest is concerned: as though some ingenious financier had made an abiding tabulation or arithmetic of invariable demands, in hope to subdue the purposes of his race every ebullience feeble enough to lay its own destiny aside, and trim its shape to the recognised guage. Outside such an order all the free forces of art move-some hovering in uncertain intention, momentarily liable to that mundane gravitation which invites their indecision; others, like Spare, naturally and definitely in possession of themselves, are hardly compelled even within that reckoning to which isolated evidences of their mode tempt the scientific.

The "Earth" Book of Spare was an elemental and chaotic thing, full of significant art, and of still more significant conception. So mighty a theme may only remain littered with fragments, each, like the Sphinx, an unread riddle, existing in

the mind amid a turmoil of unaccustomed thought. But the present series of designs occupies the more circumscribed area of local allegory on a physical plane, the artist aiming not only to stir the optical centres by agreeable contours and adjacencies, when he adjusts with powerful deliberation the actual to a purpose which extends in his mind beyond executive considerations. For that is a narrow scope to which some would compel art, as though a predisposition to beauty were the sole equipment desirable for the expression of life. Popular art, in the sense that this book can never be popular, arises, indeed, from an extraordinary pessimism : it is an unwholesome flattery of the environment and circumstance from out whose grip the man at length emerges equipped for faith by knowledge. And Spare, with the unflinching assurance of the optimist as to the ultimate, treads with reforming energy where the effeminate and parsonic would whimper or weep helplessly. His is no gently-advancing theory, but his satires (or satyrs, as he loves to call them) arrive as full-fledged and assertive dogma. The designs have their claim upon the imagination also, not from a visionary cast given by obscure shapes or heavy mystification, but by reason of clearly incisive and circumstantial detail, informed nevertheless, with so psychic an intention that the familiar is made to be the haunt of what is startling and indeterminable.

In his art Spare continually achieves the unexpected ; his pattern is always original; his characteristic line is of fine nervous quality ; his types are powerfully visualised. The very subtle irony of his temper is apparent in a hundred whimsical ways-in attitudes, gestures, expressions-too delicate to be more than contributory to the whole impression. This appropriate irony especially fits Spare for satire, and it is here to be seen and felt, for it can neither be disregarded nor forgotten-which words it is well to be able to write of one satirist in our day of curbed enthusiasm and polite art.

JAMES GUTHRIE





INTRODUCTION





THE CHURCH





EXISTENCE





QUACKERY





INTEMPERANCE





FASHION





THE CONNOISSEUR





POLITICS





THE BEAUTY DOCTOR





OFFICIALISM





ADVERTISEMENT AND THE STOCK SIZE





GENERAL ALLEGORY



A Book of Satyrs

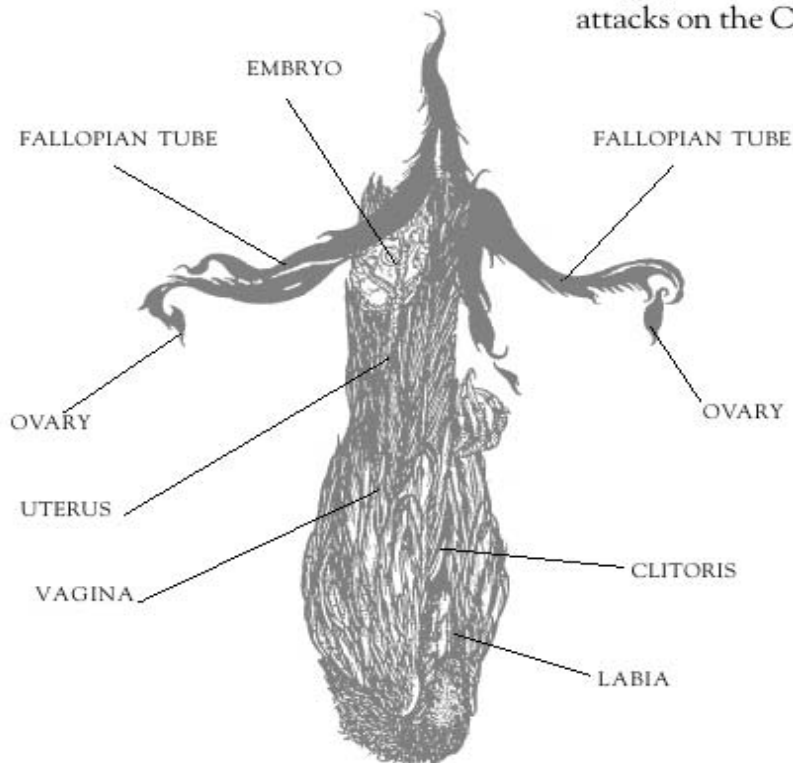
Of major importance to many of the themes which emerge later in the book is the vignette on the limitation page. This vignette comprises a bird holding a skull in one of its claws surmounting a floral decoration. The bird's head and neck are hunched down between its wings which are folded 'forward' in a concealing manner. This is a dual image on several different levels which all have implications of an inversion or abnormality. The three main levels are

1. an inverted cross (see diagram below),
2. the inverted reproductive organs of a woman (see diagram below) and thus
3. inversion of the female implying the feminine side of the male (Spare's homosexuality).

The inverted image (female reproductive organs) compared to normal image (bird and skull) have a parallel to 'Life' (embryo) and 'Death' (skull). Spare was Catholic and would have been aware of the teachings of the Catholic Church regarding procreation. This has a further relevance to the following drawing 'The Church' when considered with the image as an inverted crucifix. The use of inverted crosses or other Christian symbols deny God, the accepted order of things, and generally state disorder, abnormality and evil. This imagery is in keeping with Spare's previous and later attacks on the Church.



USED ON THE LIMITATION PAGE
IN THE 1907 EDITION
AND THE TITLE PAGE
IN THE 1909 EDITION.



FEMALE REPRODUCTIVE ORGANS



THE INVERTED-CROSS



The drawing is reminiscent of the vulture-skull motif from *A Book of Satyrs* and thus may carry similar connotations of 'inversion'.

The symbol ☿ is defined by Spare as the God we evoke or make. It can reasonably be inferred from his explanations of the variants that the horizontal bar adds the 'possessive' or controlled state. Thus, in the present drawing, the symbol is given in its simplest form and is perhaps the unmodified 'God'. Therefore the winged symbol at the top of the drawing is perhaps a visual representation of the following passage:

As unity conceived duality, it begot trinity, begot tetragrammaton. Duality being unity, is time, the complex of conception, the eternal refutation to the primeval reality in freedom — being trinity of dualities, is the six senses, the five facets of sex projecting as environment for self-assimilation in denial, as a complete sexuality.

The Book of Pleasure, p. 7

The 'child' has two feet complete with toes and the left arm is replaced with a wing as for the 'parent'. The total image is therefore like that of a Christian 'Madonna and Child' surmounted by Cherubim (represented by the wings on the symbol above). The 'lightning' below the main figure may be a representation of "... the Flaming Sword of the Kerubim ... guardians of the Gate of Eden" (see notes to *Comparison of Pictorial Symbols*). With reference to *Madonna and Child* influence in Spare's work see also the analysis of 'The Argument', *Earth: Inferno* which has possible resonances with Albrecht Dürer's 'Feast of the Rose Garlands', 1506



VISION
THROUGH
THE SENSE
OF TOUCH



MANIFESTATION
OF KARMA



THE EYE OF
ECSTASY



THOUGHT-BODY
AND ITS SIGIL



ECSTASY
FROM A BIRD
KARMA

SEE ALSO THE DEATH
POSTURE IN ACTION

INTRODUCTION:



HERE, SPARE USES THE *EARTH: INFERNO* DEVICE OF BROAD AREAS OF CONTRASTING BLACK AND WHITE. IN THE UPPER PART OF THE DRAWING BLACK IS PREDOMINANT, THE STARK CONTRAST HIGHLIGHTS BOTH DRAMATIC EFFECT AND STRENGTHENS THE COMPOSITION.

The black background consists mainly of a heavy black curtain from behind which an

up-tilted circular mirror is being revealed. This is being effected by a self-portrait figure gazing out at the viewer in a somewhat Saturnine manner. His upraised right hand pointing upwards.

Spare is dressed all in white, his legs are covered with a white cloth which extends over a table. His cravat is gathered at the throat by a skull, which may have specific Kabbalist meaning.

This composition, of a seated figure at an oriental table is very similar to several Chinoiserie and Japonaiserie water-colour self-portraits produced around 1906. The table is cluttered with objects. A pig-headed theriomorphic statue jostles with another of a Grecianized draped woman. Elsewhere is an extinct candle, an overturned goblet, with two dice (with a score of nine) and the cup, a book marked 'Earth: Inferno', a grotesque mask and a covered box. The leg of the table is a theriomorph with female breasts pierced by nails. Beneath the mirror another grotesque form can be seen.

The satirical purport is seemingly directed at the general vanities of this world and a "mirror to nature".

On the second stratum the 'Introduction' can be given several interpretations; including Pauline:

For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known.

Corinthians 13: 12

It will be suggested that Spare is using Paul's words adapted to a different context to indicate the content of the third stratum: Paul's words echo the title of the drawing 'The Ascension of the Ego from Ecstasy to Ecstasy'¹:

But we all, with open face beholding as in a glass the glory of the Lord, are changed into the same image from glory to glory, even as by the Spirit of the Lord.

Corinthians 3: 18

Spare may also be alluding to Revelations 4: 6, likening the glass to that before the throne. In Revelations 5: 1 a man is seated before this glass with a book close to him. This certainly corresponds to the iconography of the 'Introduction'. Here, *Earth: Inferno* is seemingly likened to the book with seven seals².

Another biblical context can also be construed. The cloth covering the table and Spare's legs may be the cloth covering Christ's body at the deposition which is mentioned in all four gospels; alternatively and more likely, is that it represents Christ's robe *before* crucifixion.

Spare could have developed this theme from Blake's mention of Christ's robe which bore woven letters of divine revelation³. This will be seen to be consistent with the recurrence of Adam as a typification of the third and Prometheus as a typification of the fourth stratum.

Of the latter two, Adam in Kabbalistic tradition is the recipient of the Hebrew alphabet and Prometheus the mystical inventor of the Greek alphabet. Spare appears to be pursuing the trope of various forms of divine knowledge expressed in alphabetical form.

Evidence of this reading of the cloth-robe motif is supported by the presence in the drawing of a cup and dice. This could allude to the casting

1. *The Book of Pleasure*, p. 6.

2. Revelation 5: 5.

3. Milton, II, 44: 11-15.

of lots for the robe of Christ by the Roman soldiers¹. This was the Messianic fulfilment of the prophecy of Isaiah².

Generally Spare's contrast is apparently between his heroic self-identification as the Man of Revelation with his own book, a theme carried forward from *Earth: Inferno* with the vicarious sacrifice of Christ. Of the latter, the single extinct candle and overturned chalice also bespeak this.

The Pauline interpretation³ of seeing through a glass darkly could mark the mirror of the 'Introduction' as the conceptual successor of the 'Mirror of Our-self' of 'The Dwellers on the Threshold'⁴. Two other points indicate this: The mirror is upturned and, more conclusively, the

combined dice-score is nine. This is the number of the *Sephira Yesod*, which is at variance with 'Politics' wherein the score on the dice is six, the number of *Tiphareth*. Also, *Yesod* is the "path of the foundation" mentioned by Mathers⁵ as the link between the *Microprosopus* and the Bride. The Bride is *Malkuth* or Earth. The close proximity of the female statue to the 'Earth-Inferno' book on the table could hint at this and constitute a cognate motif.

In this drawing Spare has not made the Tragic content specific, although the Grecianization of the female statue could identify her as Persephone and the mask could relate to Dionysos, which would counterpoise with the second stratum.

1. Matthew 27: 35, Mark 15: 24, Luke 23: 34 and John 19: 23-24.

2. Op. cit. 53: 12.

3. Corinthians 1.13: 12.

4. *Earth: Inferno*, p. 23.

5. *The Kabbalah Unveiled*, p. 56.



Goya, *That is how it happened, Disasters of War*

The Church:



THE COMPOSITION IS A DIAGONAL CROSS. FROM THE UPPER RIGHT TO THE LOWER LEFT, FROM BACKGROUND TO FOREGROUND CAN BE SEEN THE TOP OF A PILLAR WITH A FLAMING VESSEL. THIS PILLAR IS DARK AND IN THREE SECTIONS, THEN, ANOTHER PILLAR SUPPORTING A SATYR-BUST. FORMING THE INTERSECTION IS A BOAR OR PIG'S HEAD.

Then, a tonsured priest reading from a book resting on a lectern formed from a kneeling satyr. The monogram to the bottom left is identical to that on the table in 'Quackery'. Again, this will be construed as a reference to "APVLEIVS" (i.e. *The Golden Asse*). In the present drawing, the reference may well be to the 9th Book and chapter 39, in which the priests of the goddess Siria are described inventing means to pick men's purses.

From the upper left; a pipe-playing satyr (torso) can be seen draped with white cloth, then the boar's head and in the lower right, another tonsured priest with one hand clenched on an open book. About his neck is a small pouch hanging with a cross. The tops of the pulpit are semicircular, recalling the Blakean "divided circle" motif of *Earth: Inferno*. The background is black.

Here, the satirical purport seems to extend that of 'The Allegory'¹. The two priests which follow the 'Light of Hope' are clad in white like those of 'The Church'². The significance of the cross and the pouch (as money-bag) may be as an echo of Christ's distaste for those who serve both God and Mammon³.

As in the 'Introduction', the white robe appears, but wrapped around a satyr. This tends to suggest a direct confrontation engineered by Spare between the second stratum Apolline (Christian) and Dionysian (Pagan) religious modes. Initially, the image of the boar or pig seems blasphemous at the primary and secondary strata stages. It will be argued that this valency is reversed, that the pig or boar adopts sacred, not profane connotations at the fourth stratum level.

On the second stratum it may refer to the demonic possession of the Gadarene swine⁴. A likelier interpretation is that Christ's words warning against casting pearls before swine⁵.

In the putative interpretation relating to God and Mammon⁶, Spare may also have been indicating the parallel verse from Luke and the piece which follows it⁷. In this verse the Pharisees (described as covetous) hear Christ's condemnation. Concealed allusion by Spare to the Pharisees hints at links with Blakean content of *Earth: Inferno* in terms of the 'Synagogue of Satan' and Caiaphas as instruments of Urizenic religion.

The serpent may also be a strike at the church as latter-day Pharisees, pointing to Chapter 23 of Matthew. In this chapter, several verses refer to them as "hypocrites", in verse 16 as "blind guides", in verse 17 as "fools and blind". In verse 33 they are described as a "generation of vipers". Spare may have been hinting at a third stratum context in relation to the pillars of 'The Church' by the occurrence of the words "judgement" and "mercy" in verse 23.

The serpent may also be that of Revelations 20: 2-3, in which it carries *negative* connotations, as the Devil and Satan. In Blake, the "Serpent" of *Jerusalem*, 25: 4 follows the biblical account of Genesis. The serpent is also used by Blake to indicate ignorance of spiritual intuitions as in *Europe*, 86. 'The Church' in Blake also being an epithet for materialism.

Spare seems to have found the seminal

1. *A Book of Satyrs*, p. 15.

2. The priestly figure to the left in 'The Church' may be based on Goya's etching 'That is how it happened' from the *Disasters of War* series; the habit of the priest is very similar in design and colour. Also, 'The Church' will be interpreted as including allusions to a contemporary war for Spare; the Boer War. Spare is effecting a contrasting satire with his Spanish predecessor by comparing the apparent oblivion of the Edwardian church to events in the Boer War, to Goya's depiction of the church as a victim of direct despoliation and sacrilege in the Napoleonic era.

3. Matthew 6: 24.

4. Cf. Matthew 8: 28-32, Mark 5: 1-3, Luke 8: 26-33.

5. Matthew 7: 6.

6. Matthew 6: 24.

7. Luke 17: 14.

attributions for the serpent for several strata from Blavatsky's *Isis Unveiled*¹. Firstly, Blavatsky considers the serpent of Genesis as absurd and contrasts it with the Greek *Agathos-Daimon* as emblematic of healing and the immortality of man. It will be seen that the *Agathos-Daimon* is later vital to interpretation elsewhere in *A Book of Satyrs*, as in 'Existence'. Blavatsky speaks of the serpent as the "Od, the Ob and the Aour of Moses"². Collectively, these three are equated by Eliphas Levi³ with the *caduceus* of Hermes; *Od* and *Ob* being the active and passive serpents respectively and *Aour* as the equilibrating winged globe above the staff. They are metaphors for the three phases of what Blavatsky and Levi referred to as 'The Astral Light'. It will be hypothesized that it is in exactly this sense that the serpents of 'The Self in Ecstasy'⁴ appear.

The *Ob* is identified with the malefic "Dwellers of the Threshold" of *Zanoni*⁵. The "Dwellers" being elemental creatures which inhabit the passive current of the 'Astral Light' characterized by the *Od*; as subhuman intelligences they were regarded by Levi as potentially dangerous⁶. It is therefore possible that Spare intended the more negative, imbalanced aspects of the serpent of 'The Church' as a conceptual analogy to the allegorical content of 'The Dwellers on the Threshold'⁷.

It is further contended that Spare amplified his knowledge of the *Od*, *Ob* and *Aour* through Eliphas Levi's *Transcendental Magic*⁸. *Od* is manifest

and active, *Ob* is passive and *Aour* is its equilibrated power. This being so, the Serpent of 'The Church' would also be a concealed analogue to the function of the accompanying pillars within the drawing, if considered as the flanking and central pillars of the Tree of Life.

The serpent is, Kabbalistically, also the tempter of Eve⁹. Mathers equates the serpent-dragon Theli with Leviathan. This is the potentially dangerous aspect of Nature which in Isaiah¹⁰ is identified with Rahab. In Mathers' *The Kabbalah Unveiled*¹¹ the serpent is described as forming a circle with its tail at its head, thus formulating order out of chaos.

The fourth stratum may offer transitional images from the Egyptian basis of *Earth: Inferno* into more Grecianized ones. Such a continuity and consistency Spare could have derived from Sir James Frazer's 1906 *Golden Bough* volume *Attis, Adonis and Osiris*¹². Here, Osiris is discussed in relation to the Moon and in his theriomorphic form of the Apis bull. A bull-form later occurs in 'Advertisement and the Stock Size'. This may be Spare's development of Seker-Osiris from *Earth: Inferno*. In Frazer's *Spirit of the Corn and of the Wild*¹³ he cites Herodotus II. 45, in relation to the animal sacrament of eating the god in the form of a sacred animal; the pig¹⁴.

If Spare was alluding to this he is referring both to an alternative eucharistic act and to the transvaluation of an object of abhorrence into

1. Op. cit. I, pp. 157-158.

2. *Isis Unveiled*, I, p. 158.

3. *Transcendental Magic*, p. 237.

4. *The Book of Pleasure*, p. 32.

5. *Isis Unveiled*, I, p. 158.

6. Cf. *Transcendental Magic*, p. 228.

7. *Earth: Inferno*, p. 23.

8. Op. cit. pp. 193-194.

9. Cf. Mathers' *The Kabbalah Unveiled*, p. 42.

10. Op. cit. 51: 10.

11. Op. cit. p. 51.

12. Op. cit. pp. 130-131. Concerning the Apis Bull, Griffith's translation of *De Iside et Osiride* gives:

This is why many features of Apis are like the phases of the moon, the bright parts shaded into dark.

De Iside et Osiride, 431d

In this context, Frazer also cites other sources Spare could have discovered. *Quaest. Conviv* vii.1.3, and the comparison with *Herodotus*, iii. 28. Sayce, in his translation of 1888, at this point, refers to the

death of the Apis bull in the fourth year of the reign of Kambyzes (quoting Brugsch's *History of Egypt*). Aelian in *Nat. Anim.* xi.10, further states that because of the bull's marks: "The Egyptians liken Apis to Horus", the bull-motif could have been used by Spare as a link with 'Advertisement and the Stock Size' to maintain a thematic continuity.

13. Op. cit. I, p. 30.

14. Frazer pursues the dual theme of an early theriomorphic form of Osiris (pig), considered as sacred, and the concept of the sacramental eating of the god.

In *The Golden Bough*, II, p. 58 (1890 edition), Frazer discusses this concept at length; one which can be encountered in *Herodotus*, ii.47, notes that the Egyptologist Brugsch equates the moon-goddess Selene with the Egyptian Suben, stating that droves of swine were represented on the walls of her shrine at El Kab.

Herodotus himself distinguishes between the sacrifice to the moon to the sacrifice to Osiris. In the former, the tail, spleen and caul were burnt and the flesh eaten, the festival to Osiris taking place in the evening.

holiness. Red animals (pigs) were used in token of Typhon or Set. Set appears pictorially in 'The Death Posture'¹.

In *Spirits of the Corn and of the Wild*² Frazer comments also on the feminine attributions of the pig as sacrificial beast. This also comprehends the serpent as integral to the worship of a goddess. Frazer links the pig with Demeter, he alludes to the autumnal festivals of Demeter, the *Thesmophoria*, the mourning rites for Persephone (or Demeter). Pigs were thrown with other items into the "chasms of Demeter and Persephone" and part of the oblation was devoured by serpents. Part of the *Thesmophoria* involved the solemn sacrament of the eating of swine's flesh³.

Demeter appearing on the fourth stratum may indicate her isolation and personal adoption of her from her Blakean counterpart, Ahania. In *The Book of Ahania*⁴ she is the shower of life on Urizen's harvests; in *The Four Zoas*⁵ she is "A Shadow of Despair".

In *Adonis, Attis and Osiris*⁶ Frazer recounts the belief that childless women obtained offspring by

sleeping in the sanctuary of Asklepios near Epidaurus. The woman would dream of visitation by a serpent⁷. The Emperor Augustus is mentioned by Suetonius⁸ as being conceived in this manner. Examples of women coupling with serpents are given in *Dio Cassius*⁹ and in Aelian's *De Natura Animalium*¹⁰ and Pausanias' *Description of Greece*¹¹. It will be suggested that this form of miraculous conception, on a woman by a god in the guise of a serpent is one possible interpretation of 'The Beauty Doctor'. This particular example may allude to Plutarch's *Alexander 2* in which Olympas, Alexander's mother after such an incident, became involved with Orphic rites and the orgies of Dionysos. An account also occurs in *Livy*, xxvi, 19:7. It is noteworthy that a woman encircled by a serpent appears in 'The Death Posture in Action'¹².

This could be a highly significant trope to Spare. Mythologically, it is an analogue of the combining of Divine, human and animal characteristics and of sacred and divine wisdom.

1. *The Book of Pleasure*, p. 6.

2. *Op. cit.* II, p. 16 ff.

3. Spare could have availed himself of the classical sources cited by Frazer in *The Golden Bough*, II, pp. 44-45, which relate to this. The discussion proceeds to linkage of the pig with Demeter and reference to the chasms, imagery which is consistent with 'The Church'. Frazer refers the reader to the *Lexicon* of Photius (a patriarch of Constantinople), on the ascent of Demeter from the lower world. Note is made that Clement of Alexandria refers to both Demeter and Persephone as having been: "engulfed by the chasm" (*Protrept*, ii.17). Notably, Clement of Alexandria also describes the Dionysian orgia in the second chapter of his *Exhortation to the Greeks*, a possible, though prejudiced source for Spare:

The raving Dionysos is worshipped by Bacchants with orgies in which they celebrate their sacred frenzy by a feast of raw flesh. Wreathed with snakes, they perform the distribution of portions of their victims shouting the name of Eva . . .

Clement, *Exhortation to the Greeks*, II

It may be noted that the imagery given by Clement is highly reminiscent of the snake-wreathed witches of 'The Self in Ecstasy' (*The Book of Pleasure*, p. 32), and accords with other Dionysian motifs (such as the pole-mask) found throughout the book.

Clement wrongly associated Eva with the biblical Eve, and the Edenic and the Bacchic serpents, which he again refers to in *Stromateis*, iii.80.2. Spare seems to use both biblical and Dionysian allusions, but differentiates between the two in 'The Church'.

Later Clement's text refers to Zeus's copulation with Persephone in the form of a serpent, a concept which is to be dealt with in the analysis of 'The Beauty Doctor'. Persephone brings forth a child in the form of a bull, a theme which manifests in the imagery of 'Advertisement and the Stock Size'.

4. *Op. cit.* p. 39

5. *Op. cit.* III, 396.

6. *Op. cit.* p. 71 sq.

7. *Adonis, Attis, and Osiris*, p. 71 sq: In the course of Frazer's disquisition he provides several classical sources, including Pausanias. Frazer's own earlier translation and commentary upon Pausanias, ii.10.3, gives:

The god was brought to them on the likeness of a serpent.

Other references are to *Livy's Epitome*, XI, in full this is:

anguis immanis concubita conceptum

Livy, Epitome, XI

Livy's actual words were (in speaking of the conception of Alexander the Great): . . . that his conception was due to an immense serpent.

In this respect Frazer also mentions Pliny's *NAT. HIST.* xxix. 22, and *Valerius Maximus*, i.8. 2. Also, *Ovid's Metamorphoses*, 626-744. It is noteworthy that Ovid further states:

. . . cum cristis aureus altis in serpente deus praenuntia sibila misit adventuque.

. . . The golden god, in the form of a serpent with high crest, uttered hissing warnings of his presence.

Ovid, Metamorphoses, xv.669

Sloss and Wallis later comment on the similarity of Blake's terminology (cf. *The Prophetic Writings of William Blake*, II, pp. 219-220), when they comment on *Jerusalem*, 24. 4, with its likenesses to Ovid's description.

In addition, Frazer also mentions *Aurelius Victor's De Viris Illust.* 22, and *Plutarch's Quaest. Rom.* 94. On a possible second stratum parallel, conception by God or an Angel in the likeness of a man occur in the O.T. as in *Genesis 30: 21-22*, when the barren Rachel's womb is opened by God and she conceived Joseph. Also in *Judges 13: 2-3*, in which the wife of Manoah is visited by an Angel. (Cf. analysis of 'The Beauty Doctor'.)

8. *De vita Caesarum* 94.

9. *Op. cit.* xiv. 2.

10. *Op. cit.* vi. 17.

11. *Op. cit.* iv. 10:3

12. *The Book of Pleasure*, p. 54.

EXISTENCE:

VICTOR NEUBERG, A FRIEND OF BOTH CROWLEY AND SPARE INCLUDED WHAT APPEARS TO BE A VERSE EULOGY ON 'EXISTENCE' IN HIS *TRIUMPH OF PAN*, PUBLISHED THROUGH CROWLEY'S MAGAZINE *THE EQUINOX* IN 1910¹. THIS POEM ENTITLED 'EXISTENCE (FOR A PICTURE)' IS DEDICATED TO SPARE. THE LAST LINE OF THE FIRST VERSE REFERS TO "GRECIAN LANDS" AND SUGGESTS THAT NEUBERG WAS FULLY CONSCIOUS OF THE IMPORTANT FOURTH STRATUM GREEK CONTENT.

The drawing is linear, but with the exception of a broad diagonal band of black. This forms part of a zig-zag which is the main compositional device. This leads from the bottom left and culminates in a (white) cloth-covered table running from middle right upwards to the left. The scene is the aftermath of a feast or *orgia*. A naked female figure can just be seen to the bottom left. In the middle left a man stretches whilst two other companions sleep. From white drapes hang three masks, whilst another is suspended upon a pole. Nearby, a theriomorphic vessel bearing female breasts and a horse's head can be seen. A catfish entwined candlestick similar to one in 'The Death Posture' (*The Book of Pleasure, Frontispiece.*) stands below another featuring the body of a naked woman.

Near the sleeping woman a small grotesque squats part-swathed in suggestively hunched drapery close to a circular mirror. At the bottom right, Spare's monogram (shaped like a fish-hook) appears next to four sigils. Here, the date is given "A.D.1906".

The satire seems directed at the meaninglessness of aimless existence as in *Earth: Inferno*. The drawing itself resembles graphically a passage from *The Focus of Life*:

With his will, the dream changed and he became in a vast warehouse-cum-brothel. Realizing his whereabouts he muttered: "Such is life, an endless swallowing and procreation, morally, man is a bastard". The floor was strewn with dirty clothes and candle ends: knowing the strangest women, nothing was pleasing enough.

Spare, *The Focus of Life*, p. 35

The same book provides a more exalted view of existence:

Existence is a continuation of self-realization. To create value where there is none. By all desire being *one* there is no overlapping nor the later necessity of undesiring. Complex desire is the further creation of different desire, not the realization of particular desire.

Spare, *The Focus of Life*, p. 8

Once the chaos of aimless existence has been eschewed, the central figure (paralleled by the stretching man of the drawing) can awake to meaningful existence.

On the second stratum, the most apposite biblical correspondence is with the parable of the prodigal son. Here, the figure of existence may also be a prefiguration of both Aãos of *The Focus of Life* and Zos the Goatherd of *The Anathema of Zos*. Aãos in a stretching, awakening posture can be seen in this posture on the title-page of *The Focus of Life*. In *The Anathema of Zos*, Zos the Goatherd finds himself amongst swine, which parallels the biblical narrative. The moment of the realization of error within the prodigal son is given in Luke 15: 17. He returns to his father, whilst the elder brother objects:

And he answering said to his father, Lo, these many years do I serve thee, neither transgressed I at any time thy commandment: and yet thou never gavest me a kid, that I might make merry with my

1. Neuberg's *The Triumph of Pan* (182 pp.) was published by *The Equinox*, 1.4, of 1910. Some of the poetry according to J.O. Fuller (*The Magical Dilemma of Victor Neuberg*, pp. 132-133) was written in 1908 during a walking tour in Spain with Crowley.

The commencement of the published book carries Neuberg's motto: *Lampada Tradam* 'I carry the Light', as a Zelator of the *Argentum Astrum*.

friends: But as soon as this thy son was come, which hath devoured thy living with harlots, thou hast killed for him the fatted calf.

Luke 15: 29-30

The "harlots" tends to correspond with the brothel-scene of *The Focus of Life*¹ and, also, in a pejorative second-stratum sense, to the reclining woman of 'Existence'.

Ingress to the third stratum is by the sigils Spare has presented. These are fourfold and are presented on a roll, which may refer to the Vision of Ezekiel² in which the prophet *consumes* the written roll which is given to him. The analogy may therefore be one of internalization, of "digestion" of the sigil in a psychological sense.

The sigil to the bottom left seems to combine both the Grecian Alpha and Omega and the Hebrew *ATH* in anglicized form. This sigil was highly significant to Spare as he uses it with the 'A' stroke reversed as a signature in a letter to Aleister Crowley of (absurdly) 31 April 1909. This again carries forward many of the Kabbalistic themes from *Earth: Inferno*. The presence of three male protagonists and one female is suggestively Blakean and may carry a Kabbalistic purport resonant with the four zoas as interpreted by Ellis and Yeats in *The Works of William Blake*.

The woman herself in appearance deepens interpretation into the fourth stratum. Asleep, or in a state of ecstatic satiety her hair is disarranged, reminiscent of the tomb epigram by Dioscorides (*Anth. Pal.* 7, 485) which speaks of the Thyiades of Amphipolis as "whirling the tresses of their long hair in the dance . . .". If so, she is an early example of Spare's many later depictions of Bacchantes. The presence of a man in relation to her (as a Bacchante or Maenad), is as in Euripides *Bacchae* vv. 233 ff., here the Lydian stranger who leads the dance is Dionysos himself.

The left hand of the woman holds the cloth which wraps around the small grotesque. The fall of the drapery suggests that the figure is ithyphallic and that the phallus is hypertrophied and exaggerated. This is the first of three references

to Greek phallic gods and in this case appears to allude to Priapus.³

Veiling the phallus is common in representations of this god, an example exists in the Lateran museum. The god carries a veiled *liknon*, of which the cloth rises to a peak because of the concealed phallus⁴.

In 'Existence' both the gaze and veiled member of Priapus points toward the candlestick which bears the skull of a long-eared creature. If this is an ass, then Spare is formulating another concealed joke concerning phallic size which is reiterated more blatantly in the title of 'Advertisement'. Spare seems to be demonstrating an awareness of a story recounted by Hyginus⁵. Here, Priapus, proud of his attributes argues with an ass concerning the size of their respective members, and whose is the largest; Priapus comes off worst, and in pique beats the ass to death with a stick. This may explain the hostile glance of the principle figure. The jest also functions on a biblical level and flows back towards the book of Ezekiel, and thereby offers a sub-commentary on the second stratum meaning of the drawing, as well as endorsing the identification of Spare with visionary figures. The reference from Ezekiel is:

So she discovered her whoredoms and discovered her nakedness; then my mind was alienated from her like as my mind was alienated from her sister. Yet she multiplied her whoredoms in calling to remembrance the days of her youth, wherein she had played the harlot in the land of

1. Op. cit. p. 35

2. Ezekiel 3: 3.

3. Another example of the motif of the veiled phallus in erect form occurs in the drawing of the Janiform Herm in 'Twofold Slavery', *The Starlit Mire* (facing p. 10).

4. On the identification of Priapus with Dionysos, (cf. Euripides, *Bacchae*, 527), Spare could have acquainted himself with the characteristics of Priapus from Sir Richard Payne Knight's *Two Essays on the Worship of Priapus* (1865).

Priapus is intimately associated with Dionysos as the title *Dithyrambos* was given to him. Plato suggested (sceptically) in *Laws*, iii. p. 700b, that the name *Dithyram* might refer to the double-birth of Dionysos. The earliest reference to the *dithyramb* is in a fragment by Archilochus of Paros written c. 7th century BC, in which the *dithyramb* is called: "the fair strain of Dionysos". (See also Pindar's *Olympian Odes*, xiii.18.)

5. *Poetica Astronomica* 2.23

Egypt. For she doted upon their paramours, whose flesh is as the flesh of asses and whose issue is like the issue of horses.

Ezekiel 23: 18-20

This passage refers to the parable of Aholah and Aholibah, who stand for Samaria and Jerusalem respectively. Jerusalem is here in a fallen condition.

Spare, then, in 'Existence' could be emphasizing the nadir of vision and its moment of recovery, which the prophet (as Ezekiel) embodies, as does the prodigal son. References to harlotry occur six times throughout the sixteenth chapter of Ezekiel, and three times within the twenty-third. It is perhaps noteworthy that in Ezekiel, another image of the present book and *A Book of Satyrs* emerges; that of the outstretched hand and arm in Ezekiel 20: 35. The reference to fury in this verse also underpins some of the smouldering anger which seethes beneath some of Spare's images. Generally, the artist is aligned with the Ezekiel of 20: 49 where the prophet states: "Then said I, Ah, Lord God! They say of me, doth he not speak parables?"

The motifs in 'Existence' are amongst those common in Dionysiac worship: Bacchants, Tragic, Comic and Satyric masks, cups, wine-skins, gourds and the leaves and foliage on which the three male protagonists rest are all described in a typical account of Ptolemaic Dionysia given by Callixenus of Rhodes in *Athenaeus*, p. 198 ff. and quoted by Nilssen in *The Dionysiac Mysteries*, p. 11. Also mentioned are: "Brassari and Lydian women with locks flying."

The pole-mask of 'Existence' is the real key to the fourth stratum. In the mysteries of Dionysos the mask was placed in the *liknon* after the resurrection of the god. Afterwards, it was hung on a pole wrapped round with cloth.

This ritual was typified by the *Anthesteria* festival and attested to in *Thucydides* (2:15) as older than the *Megara* and the less ancient *Lenaea*.

The *Anthesteria* stretched over three days; firstly, the *Pithoigia*, described in Plutarch's *Moralia*

655e¹. Here, Plutarch mentions the "Good Genius" or *Agathos-Daimon*. Only in 'Existence' does Spare use the dating A.D. It is contended that this refers not to *Anno Domini* in the Christian sense, but to the *Agathos-Daimon* as a pagan chthonic spirit. It may be that Spare knew that Dionysos was identified with the *Agathos-Daimon*; such a correspondence may be found in Philonides's *De unguentis et coronis ap in Athen*, 675 B.

The second day, *Choë*s, is spoken of by Aristophanes in the *Archonians* 960. An idea implicit to the ritual was cleansing, which is mentioned in Euripides *Iphigenia in Taurica* (946-950). There was also a ritual marriage of a priestess with Dionysos, which may also have influenced the presence of the satiated woman in 'Existence'².

'Existence' may thus link thematically with 'The Church' inasmuch as Spare may have known that the mysteries of Dionysos were linked with those of Demeter at Lerna in Argolis and with those of Demeter with Dionysos Phleus at Ephesus.

The third day (*chytroi*) may have originated as an All Soul's feast. This may partly explain the presence of the spoon, dish and skull in the drawing. Spare's horse-headed gourd may refer to the mare-headed Demeter of Phigaleia mentioned by Pausanias³.



1. *Pithoigia* is described in Plutarch's *Moralia*:

At Athens people consecrate the fresh wine in the eleventh month *Anthesterion* calling the day *Pithoigia*, and long ago it seems, they used to pour a libation of wine before drinking and pray that the use of the "medicine" be harmless. Amongst us the month is called *Prostaterios* and on the sixth of this month it is our custom to sacrifice to our Good Genius.

Plutarch, *Moralia*, 655e

Plutarch's reference to *Prostaterios* probably meant Apollo *Prostaterios*, the "protector". The Good Genius is the Chthonic spirit of *Agathos-Daimon* (see the fourth stratum analysis of 'The Connoisseur').

2. The principal male and female characters of 'Existence' could be the protagonists in such a sacred marriage, this would not be alien to the *ethos* of *A Book of Satyrs*, an act of ritualised consummation, as subsequent books progressively emphasize the sexual aspect.

Other Classical sources for the Sacred Marriage are *Demosthenes*, 7.5; and in the marriage of Dionysos to Althea of Kalydon.

3. Cf. *Pausanias*, viii, 42



Detail of candlestick from Max Klinger's
*Rescues of Ovidian Victims: Painterly
Invocation / Dedication.*



Candlestick from
'Existence'
A Book of Satyrs



Candlestick from
'The Death Posture'
The Book of Pleasure

QUACKERY:



SEEMINGLY UNDATED, THE PRESENCE OF SIX MALE PROTAGONISTS IN 'QUACKERY' MAY SERVE TO DATE IT AT 1906, THIS DRAWING DOES BEAR CERTAIN SIMILARITIES TO ANOTHER WHICH SPARE PRODUCED IN 1910-1911 FOR *THE STARLIT MIRE*: 'THE BIRTH OF ETERNITY'.

The composition repeats and virtually mirrors (reverses) the zig-zag of 'Existence'. The left hand of the central character is directed to two hung drapes, one black, one white. This man is middle-aged, thick-set, dark-haired and moustachioed. He is clad in white and his kerchief is gathered at the throat by a skull. In his right hand he holds a scroll. One eye is partly upturned in the manner of the dark woman of 'Fashion'.

Beneath him lies a man lying diagonally on a bed, swathed in bedclothes in a seemingly cataleptic state. One leg of the bed is carved as a grotesque dropsical woman with distended pendulous breasts. Beside the sick man in the foreground crouches another, abstracted and gazing to the right. Behind a central pillar is another bearing a bust of Pan. A round table beneath bears a skull, medicine, spoons, pill boxes and a spirit-burner and a tablet bearing a monogram formulated from several intertwined capitals.

Many of the above motifs also appeared in 'Existence' wherein they seemed to signify (4th level) sustenance and ancestral communion (ancestral wisdom). In Quackery the emphasis is upon sickness and dependency and may be a pejorative reference to the Christian eucharist by Spare, interpretation of the second stratum coincides with this. Satirically, the barb may be directed at contemporary medical practice or its illicit practitioners.

The second stratum does not present a strictly canonical scene. The closest interpretation is that it is an imaginary sequence preceding the healing of the man sick of the palsy. Three men in the background arrive, the other potential bearer of the sick man is already present. This seemingly

alludes to the removal of the sick man to the house in Capernaum where the miracle would be enacted¹. The number of bearers is significant:

And they come unto him, bringing one sick of the palsy which was borne of four. And when they could not come nigh unto him for the press, they uncovered the roof where he was: and when they had broken it up, they let down the bed where the sick of the palsy lay.

Mark 2: 3-4

In the next verse, Christ forgives the palsied man. Later, he sits at meat with publicans and sinners by whom he is challenged. Christ makes the analogy with sickness.

When Jesus heard it, he saith unto them, They that are whole have no need of the physician, but they that are sick: I came not to call the righteous, but sinners to repentance.

Mark 2: 17

Spare's possible meaning is that his perception of wholeness differs from the Christian model typified in the second stratum. He is also rejecting the idea of the Eucharist as a symbolic enactment of vicarious sacrifice.

Kabbalistically, the extended hand of the quack resumes the *Earth: Inferno* theme of the extended hand of the Jester in 'Illusion and Truth'². In 'Quackery' the hand extended is the *left* of the *Tetragrammaton* in relation to Justice. The hand of the masked man in 'Fashion' is the *right* hand, that of Mercy.

The fourth stratum may include some references to Asklepios. It is possible that Spare is alluding generally to Delphi, scene of the battle between Apollo and the Python. It is possible that the central character may be the python in human

1. Mark 2: 1.

2. *Earth: Inferno*, p. 29.

form¹, an account of his death also occurs in Pausanias². Euripides³ also refers to the burial. The sick man may therefore be the dying Pyrrhus Neoptolemus, later to be buried with Dionysos.

The above fourth stratum solutions have consistency with the “healing” concepts in the second stratum, but they may nevertheless be the peripheral intended meanings. A much more dramatic and startling solution can be given; but the real keys lie outside *A Book of Satyrs*.



Francisco de Goya (1746-1828), from his series *Caprices* (No. 40), *What Will He Die Of?* (1793-1796).

Here, an ass-physician ministers to a dying man; the title bears sinister connotations. In Goya's print, two shadowy figures can be seen in the background against billowing light and dark drapery. These fall identically to those in 'Quackery' but the black and white areas are reversed. Likewise, the dying man is in a “mirrored” position to the moribund figure in 'Quackery', who has his head to the left. The dying man in Goya's work is clad in a nightgown, and

his head is swathed in a turban or scarf. The figure in 'Quackery' does not have his head bound, but a mirrored parallel was used by Spare later, in the drawing 'The Birth of Eternity' in *The Starlit Mire* (facing p. 6).

The ass-physician of Goya's etching is the vital clue, and another piece of persuasive evidence can be seen in the monogram which lies on the table in 'Quackery'. If the monogram is construed with a Roman “V” it appears to be an encipherment of “APVLEIVS”.

If this is the case, the central fourth stratum meaning appears to allude directly to murder by poisoning. The relevant parts of *The Golden Asse* are to be found in the tenth book and forty-sixth chapter:

This yong man her brother taking in ill part the miserable death of his sister, as it was convenient he should, conceived so great a dolour within his mind and was stricken with so pestilent fury of bitter anguish, that he fell into the burning passions of a dangerous ague, whereby he seemeth in such necessity, that he needed to have some speedy remedy to save his life. The woman that slew the Maiden having lost the name of wife together with her faith, went to a traitorous Physitian, who had killed a great many persons in his dayes and promised him fifty peeces of Gold, if he would give her a present poyson to kill her Husband out of hand, but in prescence of her Husband, she feigned that it was necessary for him to receive a certaine kind of drink . . . But the Physitian in stead of that drinke prepared a mortall and deadly poyson.

Adlington, *The Golden Asse of Lucius Apuleius*, pp. 208-209

When this poisoning was to be accomplished, the woman persuaded the physician to partake of the draught himself, to convince her husband of its innocuity, on the pretext that the physician could speedily administer an antidote to himself. The woman, through mischief, delayed the physician until she could see the poison working. The physician managed to reach home, but died shortly thereafter.

1. Cf. Euripides, *Andromache*, 1104-1160.

2. X, 24:4.

3. Io, 114.

Spare has indicated these events within 'Quackery'. On the table are *two* bottles and two spoons; one each for the dying man and the physician. In the drawing there are actually *two* skulls; one is concealed as a double-image to the bottom left; these indicate their deaths. It is noteworthy that the main character wears a scarf which is secured by an animal skull, possibly that of an ass.

In the drawing, there is a skilful spatial ambiguity and use of drawing to deliver alternative messages. Spare has created a situation in which the three background figures *appear* to be entering a doorway. On closer examination, the central man of the group appears to be pinioned at the arms and legs, and to have a thick cord stretching from his neck to the lintel, which is, in actual fact, a gallows. These three figures will be returned to, but this representation of them strongly suggests a *contemporary* judicial hanging, and indicates the prescence of details of an Edwardian crime.

It is of note that the main, gesturing figure of 'Quackery' is pointing *away* from the preceding picture, 'Existence' and *towards* 'Intemperance', or excess which leads to tragedy. Spare has included a double-image, as he would do again in 'Advertisement'. Beneath the bed of the dying man is a female grotesque with a distended belly. On closer examination the belly appears to be a *skull swathed in cloth*. This will be interpreted later as referring both to the *name* of one of the murderer's victims, and to the murderer's *own* fate, capped for the gallows. The grotesque-skull motif will also be interpreted as a dual image signifying lust as well as death. At the same time, the other skull is placed next to the poison bottles on the table. This implies *two* victims in Spare's reckoning, as well as conveying the moral characteristics of the murder, and, with astonishing accuracy, the actual *circumstances* under which the crimes were carried out. During the Edwardian era, one famous case fulfils all of these criteria.

The contemporary case Spare seems to be dealing with, and which bears the strongest consistencies, is that of the Moat Farm murder, perpetrated by Samuel Herbert Dougal. Here, the figure of the quack can be interpreted as *taking the part* of the central protagonist in this Edwardian drama. Dougal was an ex-Royal Engineer who had a reputation as a notorious womanizer, who sired illegitimate offspring at every posting. In 1869 he met and married his first wife, and throughout this marriage continued fathering illegitimate offspring. When this woman died in Canada in 1885, Dougal was sent to England on compassionate leave. He returned with a new wife, who brought a sizeable dowry to the marriage. Within a few weeks she died after severe vomiting. This latter fact seems to have caused Spare to cast him as a double murderer and poisoner. Dougal was also charged with arson, for firing a public house in Ware, Hertfordshire, and appeared on this charge before St Alban's Assizes on 5 December 1889. Spare may have signified this, by the prescence of the spirit-burner on the table in 'Quackery'. The pun "spirit-burner" was therefore probably intentional.

Dougal left the army in 1896, and in 1898 met Camille Holland, a 55 year-old spinster; she owned £7,000, and with this, the couple moved into a remote farm near Saffron Walden, which Dougal named Moat Farm. Soon after, Camille discovered Dougal attempting to seduce a maid and ordered him out. Shortly afterwards, Camille Holland disappeared.

Dougal then entertained a succession of women at his farm, and for four years Camille's disappearance remained a mystery. The police became suspicious on discovering that Dougal had been forging Camille's signature on cheques after her disappearance. Dougal fled, but was identified and apprehended in London.

On 19 March 1903, Dougal was arrested and charged with forgery; then, a search of Moat Farm revealed Camille's body, she had been shot in the head. Dougal was tried at Chelmsford Assizes in



The febrile nature of Max Klinger's *Anxieties* from *A Glove* series may have influenced the reclining figure of 'Quackery' to some degree. The association of anxiety and sex (here in a more fetishistic form), is certainly consistent.

June 1903 and hanged on 14 July 1903. It is also suggested that a younger form of the quack (masked), appears in the *later* drawing in sequence, 'Fashion', and that one aspect of the satire in that drawing may refer to an *earlier* stage in these events *prior* to the death of Camille Holland.

Spare seems to have indicated the death by suspected poisoning of Dougal's second wife in the skull on the table in 'Quackery'. It is suggested that the "hidden" skull, referring to Camille's burial and concealment for four years is signified by the belly or skull swathed in cloth. In doing this, Spare may be hinting at a subtle pun, the cloth might be "holland" (i.e. linen fabric). An official photograph was taken of the body at the time; the decayed skull is visible on the macabre remains, which are laid on a plank between chairs, and the whole is reminiscent of the skull and bed in Spare's drawing. A final point in relation to a parallel on the third stratum is, that the body was buried under rubbish and farm waste.

This leads the discussion back to the figures at the top left of 'Quackery'. It is suggested that (from some source), Spare knew of the legend of the three murderers of Hiram Abiff, the architect

of the Temple of Solomon. Of the three men, the one to the right is light haired and the man to the left is dark; signifying *Boaz* and *Jakin*, the Pillars of the Temple.



Jean-Germain Drouais (1763-1788), *Marius at Minturnae*, 1786. (Detail)

This legend is recounted by Eliphas Levi in his *History of Magic* (pp. 383-387). Three companions coveted the rank of Master and ambushed Hiram at the three gates of the Temple, demanding the Master Word. Hiram refused and was struck successively with three mason's tools, and the corpse was concealed under a heap of rubbish. All three of the murderers themselves ultimately died. The decaying body of Hiram signifies that form changes, but spirit remains.

In terms of the four strata considered collectively, there is an obvious association and an obvious dissonance. In the first, third and fourth strata, on *each occasion* the murderers themselves die. The apparent *non-sequitur* on the second stratum is explained by selection; *in place* of a murderer, (Jesus Barabbas), who is described in such terms in Mark 15: 7 and Luke 23: 19, Christ himself dies. This "counterchange" may explain the reversal of darkness and light in 'Quackery' from Goya's etching. Likewise Christ *does* heal the palsied man, unlike his evil counterpart in *The Golden Asse*.

Finally, there is additional evidence of the murderous intent of the three men entering the scene in 'Quackery', and also of possible linkage with Roman allusions in 'The Connoisseur' and 'Politics'. Spare appears to have taken the image of the three individuals and that of a central character with left hand extended from a painting by Vincenzo Camuccini (1773-1844): 'The Death of Caesar'. Here, the act of assassination is actually taking place, with three central murderers standing forward. One of these is fair-haired, and the other two are dark, as in Spare's drawing; they are also wearing light-coloured robes. There may be a metaphor in Spare's usage, of the deadly nature of political intrigue, as a skull lies at the foot of the central figure in 'Politics'.

In *A Book of Satyrs*, Spare also uses the outstretched *right* hand as in 'Fashion'; he is therefore likely to have known of a painting of this gesture which is a mirror-image of Camuccini's. This painting is by a pupil of David's Jean-Germain Drouais (1763-1788), in his 'Marius at Minturnae' of 1786.



Vincenzo Camuccini (1773 - 1844), *Death of Julius Caesar*

INTEMPERANCE:



THE BACKGROUND OF THE DRAWING IS FORMED BY A DENSE BLACK CURTAIN FRINGED IN WHITE; THE GENERAL IMPRESSION IS OF A STAGE. THERE ARE SIX PROTAGONISTS, TWO FEMALE AND FOUR MALE DWARVES, ALL DRESSED IN RESTORATION¹ STYLE.

The women tower above the dwarves who surround them. The younger woman turns coquettishly toward the viewer. She is full bodied and handsome in a somewhat masculine manner. In her right hand she holds a covered pitcher. The older woman² is also clothed in a full bodice and voluminous dress and facially resembles her companion.

In the foreground are several small containers, a somewhat ludicrous upright corset, a mask, a large double-handled vessel, a spoon, a rumpled white cloth, a vizard mask, an ale-pot and a pair of scissors. Within the vessel is an open book and several other items. Above the scroll with Spare's initials is a boar's head.

The subject seems little connected with its title on the primary stratum of satire. Attention is focussed on the two women who appear conspiratorial: the older woman speaks, the younger listens.

Perhaps the most striking feature of 'Intemperance' is that the two women tower above the four dwarfed and pygmified men. It will be argued that this refers to a specific, and powerfully emergent social and political force, and to a

particular incident of 1905.

Spare seems to be making an emotive comment through a duplex satirical reference concerning the mother and sister of one of his closest friends at the Royal College of Art, Sylvia Pankhurst (1882-1960). The drawing will be interpreted as concerning a sympathetic view of women's suffrage, and also the first incidence of militant and aggressive action by its leaders and most committed adherents.

'Intemperance' is dated 1906; in 1903, the Woman's Social and Political Union had been formed by Mrs Emmeline Pankhurst (1858-1928) and her daughters, Christabel Pankhurst (1880-1958), and Sylvia³. The argument will be, that in *one* respect, the two conspiratorial women of 'Intemperance' represent Christabel and her mother, whilst, in the sphere of commentary on *a specific political action*, the identity of the older women switches to maximize Spare's scope for narrative expression.

Christabel was probably a more able and eloquent orator than her mother, and certainly the more militant of the two. In framing his satire, it will be seen that Spare has closely co-ordinated

1. The idea of using four dwarves for his allegorical purposes may have been suggested to Spare from Beardsley's 'The Toilet of Helen', in *The Savoy* (No. 1). This tends to increase the possibility that Helen of Troy is a fourth stratum identity of the young woman of Spare's drawing, the older woman being either Andromache of Hecuba. The young Helen may be a precursor of the more Faustian manifestation of this theme in *The Focus of Life* drawings.
2. If Spare intended an extension of the Mother-Daughter trope from the first and second strata into the third and fourth, there is considerable consistency in evidence. In the Kabbalah, the Mother and Daughter are epithets of *Binah* and *Malkuth* respectively, or the two *Hé* letters of the *Tetragrammaton*, without the paternal and filial *Yod* and *Vau*. This was possibly Spare's assertion of the *necessity* for equilibrium. In the same way, the all-male dwarves are unequilibrated by the absence of a female component in their quaternity. On the fourth stratum, if Spare is providing an identity for the woman as Helen (with her mother), by alluding to Beardsley's drawing: 'The Toilet of Helen', there is some substance in the contention that one fourth stratum reading of 'The Connoisseur', (which carries references

into 'Intemperance'), may refer to the classical theme of the Judgement of Paris. As a connoisseur of beauty this is consistent; Paris chose Aphrodite as the most beautiful between Hera and Athena. His prize was Helen of Troy; this in itself is in sharp satirical contrast to the first stratum, the passively awarded Helen contrasted with the active strong-willed contemporary Christabel.

3. 'Intemperance' displays evidence of some influence of an etching by Goya: 'God forgive her: It was her mother' of *The Caprices* series. In 'Intemperance', Spare has been at pains to emphasize the unusual spinal curvature of the older woman, which is also a prominent feature of Goya's etching, in which mother and daughter are in the same relative positions as in 'Intemperance'. Goya's title seems to refer to prostitution, but, in a second stratum context to 'Intemperance', Spare appears to have appropriated the idea to refer to Herodias's instructions to Salomé. Other features of note are the similarity of the court shoe in Spare's drawing to those of the young woman in Goya's etching. It is also of note that Goya's etching *does* appear to have contributed in a substantial regard to Spare's drawing 'Fashion'.



Aubrey Beardsley, *The Toilet of Helen, The Savoy No. 1.*



Goya: *God forgive her: It was her mother*, of *The Caprices* series, 1793

first and second stratum meanings to both underline and counterpoise one-another. On the second level, the two conversing women will be interpreted as Herodias and Salomé, plotting for the head of John the Baptist.

In the biblical narrative of Salomé and Herodias, Salomé dances seductively before the king to obtain a boon. Christabel's methods were not those of seduction, and Spare has supplied a satirical twist by referring to an incident in 1905 in which Christabel staged a more militant protest to emphasize a *demand*, the very opposite of tacitly accepted Edwardian codes of feminine cajolment. Christabel insisted on an answer on women's suffrage from one of the most powerful men in Britain. The satirical interplay with the second stratum is heightened by the fact that it was Christabel who forcefully orated and was imprisoned, this counterpoising with the incarceration of the outspoken John the Baptist. Likewise, a powerful woman speaker denounced the male political establishment, in contrast to the male saint who denounced and reviled Herodias and the royal court. In the same manner, Christabel defied the establishment to silence and punish her.

At this point, Emmeline Pankhurst's part in the satire recedes. On 13 October 1905, the Liberals held a major meeting at the Free Trade Hall in Manchester. Here, the two star speakers were to be Sir Edward Grey (1862-1933) and Winston Churchill (1874-1965). Grey was notoriously evasive on the question of women's suffrage, and Churchill tended to vacillate on the question.

Christabel Pankhurst, and another W.S.P.U. activist, Annie Kenney (1879-1953) attended the meeting, and questioned Sir Edward Grey as to whether he supported votes for women. Grey declined to answer the question. At this point, Christabel and Annie Kenney caused a disturbance and unfurled a banner emblazoned with the motto: "Votes for Women". They were forcibly ejected, and outside the hall Christabel committed a technical assault on the police and

both women were arrested. The nature of these assaults are of interest, they consisted of spitting in the face of Superintendent Watson and striking Inspector Mather on the mouth. Christabel registered her regret by commenting that she was sorry that one of them was not Sir Edward Grey. After the arrests both women refused to pay fines; Christabel was imprisoned for seven days and Annie Kenney for three. Both women were petitioning for an Act of Parliament to implement their demands. Hence, Spare has utilized a theatrical background to pun on the word "Act".

Spare's use of the word "intemperance" was therefore probably to signify intemperant behaviour on both sides, but with the women as upholders of a just cause, endowed with greater stature than the male participants in the drama.

The four male protagonists in the drawing are dwarves, but this may well apply in the metaphorical sense. It is suggested that the dwarves of 'Intemperance' parody, or play the parts of the four significant authority figures in the suffragette incident of 1905. Sir Edward Grey can be attributed to the standing dwarf with his feet obstructively on the women's robes, and his face turned away in his denial to answer. As the most politically powerful, he is the most dominant of the dwarves. Winston Churchill can be identified as the most reticent dwarf to the extreme left, his uncertainty of public commitment on the franchise issue indicated by his clinging to the skirts of the younger woman. Superintendent Watson, whose face was spat upon, is at the extreme right; he turns his face sharply away from the two women, and bows his head. Inspector Mather is the curious dwarf who "inspects" the objects in the foreground; he was struck on the mouth, and a dark stain is visible, (in token of this) which covers his lips. Spare might have intended to suggest this division of two policemen and two politicians in his later, introductory drawing 'Pleasure', in which the four characters are divided into pairs by a wall.

Spare seems to have deliberately punned with the word 'court' as both an Edwardian Police

Court, and the royal court of Herod. The most likely second stratum identification is that these women are Salomé and Herodias preceding the dance before Herod the Tetrarch:

But when Herod's birthday was kept, the daughter of Herodias danced before them and pleased Herod. Whereupon he promised with an oath to give her whatsoever she would ask. And she being before instructed of her mother, said, Give me here John Baptist's head in a charger.

Matthew 14: 6-8

The charger and mask stand in lieu of the charger and head within 'Intemperance'. A similar account occurs in Mark 6:24-25. The function of John the Baptist was to baptize Christ, announce his coming and to preach:

And he came into all the country about Jordan, preaching the baptism of repentance for the remission of sins.

Luke 3: 3

Spare's appropriation of John the Baptist may have been suggested to him by Blake and Dante. As a characterization, Blake's *All Religions are One* paraphrases with "The Voice of one crying in the Wilderness" for Dante, this saint appears in the *Paradiso*, (XXXII, 34-36) shown to Dante by Saint Bernard. A textual characterization occurs in Spare in order to exemplify asceticism; to compare with the biblical account:

And the same John had his raiment of camel's hair and a leathern girdle about his loins; and his meat was locusts and wild honey.

The *Focus of Life* reads:

Matthew 3: 4

Having overcome the difficulty of obtaining a male incarnation from parents not too venereal, one's habitation should be wandering among men: Employment, devotion to Art: Bed, a hard surface: Clothes of camel hair: Diet, sour milk and roots of the earth. All morality and love of women should be ignored. To whom does not such abandonment give the unknown pleasure?

Spare, *The Focus of Life*, p. 14

Even the first line alludes sardonically to the barrenness of Elisabeth and the advanced age

of both John's parents. In the context of *The Focus of Life* John the Baptist is the antithesis of the Tragic Hero and completes the rituals of Christian water-symbolism.

The third stratum focusses on the four dwarves. These are to be interpreted as elemental in a more practical occult context. This lore seems to have been derived by Spare from Eliphas Levi's *Transcendental Magic*:

Here let us add a few words on the four magical elements and elementary spirits. The magical elements are: in alchemy, Salt, Sulphur, Mercury and Azoth; in Kabalah, the Macroprosopus, the Microprosopus and the two Mothers; in hieroglyphics, the Man, Eagle, Lion and Bull; in old physics, according to vulgar names and notions, air, water, earth and fire. But in magical science we know that water is not ordinary water, fire is not simply fire, etc. These expressions conceal a more recondite meaning.

Levi, *Transcendental Magic*, p. 60

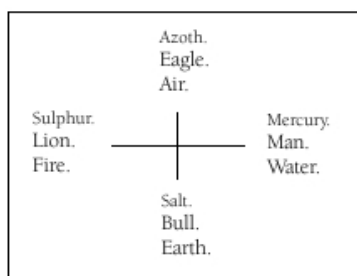
In 'Intemperance' within the limitations of the picture space, the dwarves are grouped around the central women. Levi then provides a diagram which corresponds, presenting the elements as cruciform with the four creatures attributed to the vision in Ezekiel 1: 10.

Spare's interest in these may also have originated in Blake. Blake refers to the Genii of the four elements in *Milton*, II, 31: 17-26 immediately after describing the distress of the "Living Creatures of the Four Elements" in their fallen form as Rahab and Satan. The Genii occur again in *Jerusalem*, I, 13: 26-29 as the guardians of Golgonooza.

The elements are described further by Levi:

To these four elementary forms correspond the four philosophical ideas — Spirit, Matter, Motion, Rest. As a fact, all science is comprised in the understanding of these four things, which alchemy has reduced to three — the Absolute, the Fixed and the Volatile — referred by the Kabalah to the essential idea of God . . .

Levi, *Transcendental Magic*, p. 61



This is the more exalted view of the Elements. In contrast Levi also discusses the undeveloped unliberated beings which are drawn to the peripheries of the cross of the elements. It is these which it is contended the dwarves of 'Intemperance' represent. Levi describes them:

The Astral Light is saturated with such souls, which it disengages in the unceasing generation of beings. These souls have imperfect wills, which can be governed and employed by wills more powerful . . . Elementary spirits are like children:

Levi, *Transcendental Magic*, p. 228

On the fourth stratum, the charger and spoon may again reiterate the theme of the *chytroi* of the *Anthesteria*. The mask, converse to its role as the head of John the Baptist, is here Dionysian in nature. The spoon, with its sigillized *Ath* reaches up to touch its mouth. This could refer to the condition of genuine *ekstasis* of the spirit of Dionysos entering the devotee. This, according to Plato in the *Phaedo* 69, was the mark of the genuinely inspired. This inspiration contrasts with the baptismal references of the second stratum.

FASHION:



he VEIL IN THE BACKGROUND OF THIS DRAWING IS WHITE AND HAS A BROAD, DARK BORDER, THE OPPOSITE OF 'INTEMPERANCE'. IN A CONFINED SPACE THREE FIGURES ARE GROUPED. IN THE BACKGROUND IS A STYLISHLY ATTIRED EDWARDIAN WOMAN CLAD ENTIRELY IN BLACK, HER LEFT HAND POINTING SELF-INDICATIVELY TO HER HEART. HER RIGHT EYE IS UPTURNED. HER FACE BEARS THE SAME BEAUTY-SPOT AS THE WOMAN OF 'THE BEAUTY DOCTOR' AND 'THE GENERAL ALLEGORY'.

This grouping will be interpreted as an ancillary third stratum allegory depicting a progressively more exalted female trinity, counterbalanced by a male trinity formed by the three throned male figures of 'The Connoisseur', 'Politics' and 'Officialism', comprehending the six *Sephiroth* which constitute the two outer pillars of the Tree of Life.

The second female figure reclines at the feet of the fashionable woman and is naked. Her right arm is drooping downwards recalling the palsied man of 'Quackery'. The final figure is a dark-haired masked dwarf in antique costume with his right hand extended, in a similar relative position to the Jester¹ in 'Illusion and Truth'.

Other motifs are three candlesticks, one empty, the others with candles, are lit and one extinct. To the right is a plinth bearing a pipe-playing satyr and upon the plinth a representation of a bound female grotesque with clawed hands.

The satirical purport seemingly attacks the frivolous and transient. Sartorial fashion is the seeming, superficial satirical purport of the drawing; but it will be shown that *musical* fashion is the focus for deeper satire, together with some of the excesses surrounding contemporary intellectual debate; especially over the music of Richard Wagner.

There are several motifs which provide clues to this; these are: the dark clothing of the woman herself, the satyr, who is *playing* his Pan-pipes, indicating a musical theme, the jester, the grotesque upon the plinth, and the "stage set" location of the drawing itself.

It appears that Spare is directing the viewer to *at least* two drawings by Beardsley. One is 'The Wagnerites', from *The Yellow Book* (III), but first published in *Le Courrier Français* (23 December 1894), and Beardsley's drawing of Alberich to illustrate Wagner's *Das Rheingold* from *The Savoy* (No. 8). It is suggested that Spare may be borrowing the theme and subject matter from Beardsley, not the explicit imagery. The first drawing by Beardsley is evidential of the fashionable vogue for Wagner, showing a group of black-clad women and several men attending a performance of *Tristan und Isolde*. The second Beardsley drawing features the grotesque, bound Alberich, virtually a male counterpart to the female grotesque creature in Spare's drawing.

Spare's other visual clues include the Jester or "Fool", who is, by his rôle indicative of Wagner's Fool, Parsifal. The standing woman carries several allusions to a "cycle", which may also be Spare's tangential pun on female physiology. She wears large looped earrings, and around her neck is a

1. In 'Fashion', another dimension of satire may be a transferred allegory from 'Quackery'. In the *earlier* drawing, 'Quackery', the main figure might be an unmasked older version of the jester of 'Fashion'. Spare could be implying a *reversal* of time, as he does in reversing the order of some of the biblical allegories. This being the case, in the present drawing, the second victim, Camille Holland, is still living; but not the first victim. Here, the murderer is still unmasked. In *Earth: Inferno*, masking tended to signify moral or spiritual blindness. Here, the Jester has what seems to be a pair of tweezers or forceps in his pocket. Moat Farm was the scene of Dougal's crime, and here the pun may be on 'mote' or a splinter. Spare might again be playing on the concept of blindness by referring to Christ's mote and beam metaphor (cf. Mathew 7: 3-5 & Luke 6: 41-42). Here, Spare is perhaps joking about Dougal's blind lack of foresight. A beam exists in 'Quackery' — as part of a gallows. The third stratum interpretation will be seen to have a strikingly contrasting meaning. The second stratum focusses on the reclining woman; the context appears to be one of the occasions of Christ raising the dead; in this case a woman.



Beardsley

Left: *The Wagnerites, The Yellow Book* (III), [first published in *Le Courrier Français*, 23 December 1894].
Above: *Alberich* to illustrate Wagner's *Das Rheingold*, *The Savoy* (No. 8).

coiled loop in the form of the symbol for infinity, or possibly, it is a treble clef. In this drawing the triple candlestick, prominent in *Earth: Inferno*, makes its reappearance. This time, the allusion could be to the *end* of a cycle in the sense of a 'Twilight of the Gods', thereby extending the implicit Germanic content of 'Fashion'.

The Jester gestures towards the woman, perhaps demonstrating the triviality of adherence to fashion by women, (a curiously Nietzschean echo), and as a reminder that larger intellectual questions were, at that time, preoccupying many European minds.

Nietzsche was the prime critic of Wagner; from earlier adoration he shifted to villification, and by 1896 the fruits of his hostility were available to an English audience. This came

through Thomas Common's translation of *The Case of Wagner*, and also through *Nietzsche contra Wagner*.

Wagner's work had been initially ill-received, and hardly appreciated to English ears in 1855, with tastes more attuned to the mellifluous strains of Mendelssohn. Wagner's admirers, led by Franz Hueffer created the Wagner Society in 1873, and their quarterly, *The Meister*, appeared from 1888-1895, edited by William Ashton Ellis, a committed disliker of Nietzsche. To Nietzsche, Wagner, was decadent, he found in Wagner an impoverished vitality, the will to perish and great lassitude. This last is perhaps suggested by the reclining woman in Spare's drawing, although it must be said that Spare seems to be criticising the Wagnerites rather than Wagner. Nevertheless, this intrinsic criticism

of lassitude and the concern with the restoration of spiritual vitality, does, in many senses, inform the other three strata of 'Fashion'.

The Jester of the drawing "gestures" with his right hand. It is contended that he indicates, not only the woman, but points *backwards* to his elder counterpart in 'Quackery'. The potential satirical ramifications of this apparent temporal and narrative reversal of sequence, and its allegorical dimensions are such that it is discussed more fully elsewhere.

Immediately following the healing of the palsied man in Matthew 9, Christ is approached:

While he spake these things unto them, behold, there came a certain ruler and worshipped him saying, My daughter is even now dead: but come and lay thy hand upon her and she shall live.

Matthew 9: 18

En route, Christ cures a woman stricken with an issue of blood:

And when Jesus came into the ruler's house and saw the minstrels and the people making a noise, He said unto them, Give place: for the maid is not dead, but sleepeth. And they laughed him to scorn. But when the people were put forth, he went in and took her by the hand and the maid arose.

Matthew 9: 23-25

This account is also given in Mark 5: 35, where the incident follows that of the Gadarene swine and immediately before the death of John the Baptist. The girl's actual raising occurs in Mark 5: 41.

On the third stratum, it is contended that both the reclining woman and the Dark Woman are prefigurations of Tzula in *The Focus of Life*, p. 39:

Tzula answered: "Alas! this dreadful thing of desire seeks its liberation in willing opposite to all my efforts of conciliation: Cannot marriage be my emancipation?"

Spare, *The Focus of Life*, p. 39

To which plight of Tzula Años gives the startling answer:

O my sister, must thou become ever smaller from thy small desires? Oh! renounce half-desiring, much better it is to marry the evil. For thee my

sister, I wish no marriage but the marriage of the greater love. For I announce the day to come, yes it is nigh, thy *absorption in a male incarnation*.

Spare, *The Focus of Life*, p. 39

The "dead" woman of 'Fashion' can be interpreted as unawakened to true potential. The dark woman, in consistency with Spare's italics of *The Focus of Life* is the feminine half of the *Microprosopus*.

In turn, the reclining woman and Dark woman of 'Fashion' are themselves developments of corresponding figures in 'The Despair' of *Earth: Inferno*, p. 19. Once more the candles appear and may also function in the Blakean Adamantine sense and allude to the Androgyne.

The Dark woman of 'Fashion' is identifiable with the feminine half of *Microprosopus* by her curled lock of hair (cf. Mathers, *The Kabbalah Unveiled*, p. 229). The female aspect of *Tiphareth* expressed is Judgement; *The Kabbalah Unveiled* gives:

And it passeth over and goeth through into (otherwise, shineth on) the other side and formeth the internal parts of a Woman on the side of Judgement; and thus also are Her internal parts disposed.

Mathers, *The Kabbalah Unveiled*, p. 230

The heart of Adam on the Tree is *Tiphareth*; this and the reference to "internal parts" may explain the woman's gesture towards her heart. She also has one eye rolled round. This is characteristic of the eyes of *Microprosopus* in beholding the White Brilliance of *Kether* (cf. Mathers, *The Kabbalah Unveiled*, p. 12). This has also been interpreted as a simpler method of conveying Spare's appropriation of the meaning of the *Aker* lions of *Earth: Inferno*.

The small grotesque might be a truculent and refractory elemental; she is bound by a rope. Eliphas Levi states (*Transcendental Magic*, p. 228) that such beings are to be curbed with high reason and great severity.

The fourth stratum is just indicated by the presence of the Pan or satyr.

THE CONNOISSEUR:



THE PICTURE IS STRONGLY SUBDIVIDED INTO AREAS OF BLACK AND WHITE. THE BACKGROUND IS A WHITE CURTAIN BEFORE WHICH IS A SEATED MAN AT A TABLE COVERED IN BLACK CLOTH. HIS HEAD IS FRAMED BY THE WING OF HIS CHAIR WHICH FORMS A BLACK NIMBUS AROUND HIS HEAD; THE CHAIR WINGS ARE DECORATED WITH TWO HEADS; AN EAGLE AND A MAN.

Before the Connoisseur on the table are papers (which he peruses), books, figurines, a skull and boxes. Before him, propped up by a candlestick is a small canvas which bears the artist's monogram and "06" on the back. In front of this is the statuette of a small hooded figure. A small boar's head also appears.

In the foreground are two exotic vases, one is decorated with a horse-headed and breasted grotesque as in 'Existence' and surmounted by a white angel, contrasting with the dark angel in 'Politics'. There is also an elegant metal plinth.

'The Connoisseur' seems to be remarkably comprehensive in its sexual satire, partly through the connotations of its title. On one level Spare may be maintaining his invective upon the vacuity of the art-establishment as he saw it, by providing the picture with the same title as a prominent (and prestigious) art magazine. Nonetheless, other elements in the drawing indicate the *type* of connoisseur that this individual *actually* is.

The small white angel at the bottom right is the counterpart of the dark angel of one in 'Politics'. Spare would have known that female angels do not exist within the bible, but he would have been fully familiar with a place in which they *did* exist. During the Edwardian era, a low cockney term "Angel"¹ specifically referred to a harlot plying her trade near the Angel Public House in Islington. This was a part of London not far from Spare's home-ground in Kennington.

Likewise, the term 'feather' or 'feathers' (as of her wings), another vulgarism current in the nineteenth century² was a term used in reference to female pubic hair, and Spare was possibly

trading on the image of wings on a female figure to convey his meaning. The term probably originated through allusion to a cock treading the feathers of a hen during sexual intercourse.

Yet another vulval image appears in the box to the right of the picture; here too, Spare is using the pun "box", as a possible reference to the pudenda³. It is noticeable that the hasp of the lock of the box is very vulval in appearance. This is further augmented by the half female statuette (the lower half) beside the connoisseur, which tends to suggest which aspect of femininity he was interested in, and the degree of his discrimination (or lack of it) by the anonymity of the statue. The candle and candlestick too, which also employs the "wick" allusion⁴ is highly suggestive of either intercourse or fellatio, by the labial-shaped scone and the phallic representation of the candle it holds. What may be a pill-box on the table could also hint at venereal disease. All in all, the connoisseur himself is, on the satirical level the archetype of the insignificant but sexually indiscriminate and exploitative man.

An interplay of meaning can be posited at this stage which itself sharpens Spare's satire. The art-magazine *The Connoisseur* referred to itself as a "Magazine for Collectors". To Spare, this might have been his choice to signify the privileged individual who was able to *buy beauty*, in the sense of purchasing sexual favours. This idea certainly resonates comparatively with the interpreted

1. Cf. Partridge, *A Dictionary of Slang*, p. 20.

2. Cf. Partridge, *A Dictionary of Slang*, p. 383.

3. Cf. Partridge, *A Dictionary of Slang*, p. 126.

4. Cf. analysis of 'The Despair' of *Earth: Inferno*, p. 19.

content and title of 'The Beauty Doctor'. In addition, Spare's connoisseur is seen gazing at a painting. In the Edwardian era, much of the pornography then covertly available emanated from France. It is not impossible that Spare was punning on the French word "*connaisseur*", a connoisseur or expert, but which can mean, *biblically*, one who has carnal knowledge of a woman. Here again, Spare could be making a mocking allusion to the second stratum, where the connoisseur-figure will be interpreted as Levi seated at the receipt of custom. The "receipt of custom" in the context of prostitution could obviously be the vulva. This might explain the box on the connoisseur's table, with its kteic hasp, "receiving custom".

It is noteworthy that the cover of the magazine: *The Connoisseur* at this time depicted a seated aesthete or art-lover in Restoration costume, with a mole on his left cheek, and surrounded by his treasures. In 'Intemperance' a mask bearing certain similarities, with a mole on the *right* cheek appears. The artist who had drawn the cover for *The Connoisseur* in 1901 was John Byam Liston Shaw (1872-1919), who had, with two others, judged Spare's entry for the National Competition for 1903.

The Connoisseur is the only solitary allegorical figure in *A Book of Satyrs*. He appears fully absorbed in his possessions. It will be argued, on the second stratum, that the scene depicted is immediately prior to a dramatic meeting for which he will forsake his circumstances unhesitatingly.

This occurs in Matthew's gospel immediately following the healing of the palsied man:

And as Jesus passed forth from thence, he saw a man, named Matthew, sitting at the receipt of custom: and he saith unto him, Follow me. And he arose and followed him.

Matthew 9: 9

Spare was later to criticize the biblical injunction of "follow me" in *The Focus of Life*¹. The Connoisseur may be the precursor. Mark² gives the tribal name of Levi and the father's name as Alphaeus. Then, Christ sits at meat at Matthew's (Levi's) house, where the Scribes and Pharisees question Christ about eating and drinking with publicans and sinners. The account in Luke³ also follows the healing of the palsied man.

The occupation of Matthew (Levi) may interleave with the third stratum. Wealth is attributable to Saturn. The solitariness of the Connoisseur and black nimbus also suggest this. Spare may have intentionally punned by drawing from Eliphas Levi⁴ where the Eagle is corresponded with Azoth and Air and the Man to Air and Water.

The White Angel of 'The Connoisseur' and the Dark Angel of 'Politics' may be a cognate pair. In *The Kabbalah Unveiled* Plate VII. Mathers reproduces a diagram from Levi's *Clef des Mysteres*. This shows the formation of the soul with the "Good Angel" Mikal and the "Evil Angel" Smal (Michael and Samael) as oppositional beneath the trinity of *Nephesch*, *Ruach* and *Neschamah*.⁵

On the fourth stratum the Eagle and Man may foreshadow the late appearance of Prometheus; persecutor and victim. The eagle is likewise a creature of Zeus. Zeus may also appear in the guise of the small hooded or cloaked figure. This could be a *Telesphoros* or Zeus as Zeus Teleios, or the

1. Op. cit. p. 17.

2. Op. cit. 2: 14-16.

3. Op. cit. 5: 25

4. *Transcendental Magic*, p. 61.

5. The light and dark angels in 'The Connoisseur' and 'Politics' (respectively) are two of the stranger cameos in *A Book of Satyrs*. Spare's depiction causes them to appear female, but in Kabbalistic terms the most appropriate attribution would be to the two Angels Mikhal (Michael) and Samael. As portions of the Soul (see Mathers' diagram between pages 36 and 37 of *The Kabbalah Unveiled*), these are attributed to the sephira *Netzach* and *Hod* respectively. They are reflected in the *Tzelem* or image in *Yesod*.

separate procreative power of Asklepios. This tends to favour an interpreted link at this level with the serpent of 'The Church' as generative and to 'Quackery' in terms of linkage with Asklepios¹. A Telesphoros could therefore constitute the second of three phallic gods within *A Book of Satyrs*.

1. On this level Spare's meanings could coincide with evidence of references to other Greek festivals in *A Book of Satyrs*, particularly 'Existence'. Here, the allusion is to Zeus. The wine-vessel as an attribute

of Zeus can be found in Pindar (*Isthm.* 6.5.10 ff.), and also in the tragedies of Aeschylus (i.e. *The Suppliants*, 27 l. and *Agamemnon*, 244 ff.).

The Agathos-Daimon was a chthonic power akin to Zeus Soter, but as a fertilizing agent he was brought into connection with Dianysos with whom he is even identified in Philonides: *De unguentis et coronis ap.* 675B, post-prandial wine-drift in honour of him is referred to by Aristophanes in several places (*Equ.* 105 ff, *Vesp.* 525, and *Pax*, 300, with a scholion).

The wine-vessel as Zeus refers to the Aeolian banqueting custom of the libation as an attribute of Zeus, the first being to Zeus Olympias and the Olympians, the second to the Heroës and the third to Zeus Soter. If this is the case, then 'Existence' may be a Dionysian "corollary" to the Zeus-emphasis of 'The Connoisseur' and 'Politics'.

POLITICS:



he FOREGROUND IS SPOTLIGHTED AND THE BACKGROUND DARKENED. SELECTIVE LIGHTING HIGHLIGHTS THE TWO PRINCIPAL FIGURES AND SEVERAL SMALLER ONES. IN THE DARKNESS THE HEAD OF A BOAR APPEARS ATOP A WHITE PILLAR MARKED THEOS IN GREEK CAPITAL LETTERS. BEHIND, A BLACK CURTAIN VEILS WHAT APPEARS TO BE A MIRROR REFLECTING A WHITE CLOTH.

The presence of the pig or boar may have some satirical connection to 'Politics', this being the motivating force (as government) which endorses new law. The motif in this case may allude to the agents of its enforcement. Even in Victorian times, according to Kellow Chesney¹ the term 'pig' was current criminal slang for a policeman or detective. Considering that Spare had great respect for his father (although he may have chafed and bridled at the paternal authority at times), Spare is perhaps unlikely to have launched such a personal attack, authoritarian as Philip Newton appears to have been. Is such a pun was intended, it was more likely to be directed at the police generally. Perhaps a reference to 'Pillars of Society' was intended.

To the left of the white pillar stands a dark one with a flaming, heavily ornamented urn upon it. The two pillars are positioned so that they frame the mirror.

The drawing is dominated by the enthroned figure of a Roman dignitary. The arms of his throne terminate in the head of a man and a bird. The figure is authoritarian, mesomorphic in build, clad in an elaborate decorated cuirass which bears a winged head, two leonine pauldrons and a bull's head, thus comprising the allegorical beasts denoting both the four elements and the four gospels.

In his right hand he holds a baton of office from which is also suspended a money bag indicating implicit corruption within power. His left hand props up a blank open book on his knees. Between the sandalled feet is a human skull before which a minuscule priest genuflects.

To the left of the seated Roman is a naked, hunched, sullen young man. Both figures look outward to a focal point beyond the picture-frame. A short distance away are three minute naked figures, two men and a woman. Near them, a block inscribed with Spare's monogram and the date 1906, with a single die with the number six turned outward.

On a satirical level, there is both criticism of the composition and possibly the inequalities of the Edwardian political system. As late as 1911 over 40 percent of men and all women were unenfranchised, whilst a privileged 500,000 had plural votes.

On the second stratum it would seem that Spare had telescoped two closely linked canonical events involving Pontius Pilate. The naked figure can be interpreted as Barabbas, spoken of in Matthew 27: 16-17, Mark 15: 10, Luke 23: 19 and John 19: 40. These two main protagonists gaze outward. The contention is that the unseen focus is Christ, denoted only by the metaphorical cloth, depicted in the mirror. The most likely allusion is to Pilate's questioning of Christ as given in John:

Pilate therefore said unto him: Art thou a king then? Jesus answered, Thou sayest that I am a king. To this end was I born and for this cause came I into the world, that I should bear witness unto the truth. Every one that is of the truth heareth my voice. Pilate saith unto him, What is truth? And when he had said this, he went out again unto the Jews and saith unto them, I find in him no fault at all.

John 18:37-38

1. *The Victorian Underworld*, p. 382

There is some supporting evidence for this. In *The Anathema of Zos* Spare gives a paraphrase of the Lord's Prayer, but it is also a paraphrase of a reply to Pilate's questioning:

On Earth my Kingdom is Eternity of DESIRE.
My Wish incarnates in the belief and becomes flesh
for, I AM THE LIVING TRUTH. Heaven is ecstasy;
my consciousness changing and acquiring
association.

Spare, *The Anathema of Zos*, p. 15

By a curious usurpation, Zos is supplanting Christ in declaring his own ecstatic doctrine. Simultaneously, he seems to be identifying the concept of *logos* (as Word made Flesh) with the sigillized or symbolic wish incarnating into consciousness.

The three small figures and the priest may allude obliquely to the four zoas. On the second stratum they may denote the episode of the woman taken in adultery from John 8: 3-4¹.

The third stratum displays eclectic extensions deriving from Chinese occultism which became even more pronounced in 'The Beauty Doctor'. This correspondence indicates direct appropriation from Eliphas Levi probably supplemented by further reading on Taoism.

Firstly, there is the number six on the die in 'Politics'. In *The Kabbalah Unveiled* Mathers reveals the possible duplex meaning:

And this is that which is written, Cant.v:15: "His legs are as columns ShSh, Shesh of the Number Six".

Mathers, *The Kabbalah Unveiled*, p. 243

Mathers' explanation that the ordinary translation (*The Kabbalah Unveiled*, p. 243) is "His legs are as pillars of marble" *ShSh* may be translated as either "marble" or "the Number Six" according to the pointing. This tends to favour an identification of the pillars of 'Politics' with the legs of Adam on the Tree, or, as the two pillars flanking the central pillar of the Tree of Life.

This is consistent with the iconography of 'Politics' and with previous interpretations of the mirrors of *Earth: Inferno*. That is, as occupying progressively descending sephirothic stations on the Middle Pillar. Eliphas Levi in *Transcendental*

Magic discusses these pillars, Jakin and Boaz in direct terms of analogy to Yin and Yang:

Aleph is man; Beth is woman; 1 is the principle; 2 is the word; A is the active; B is the passive; the monad is Boaz; the duad is Jakin. In the trigrams of Fohi, unity is the Yang and the duad is the Yin.

Boaz and Jakin are the names of the two symbolic Pillars before the principal entrance to Solomon's Kabalistic Temple. In the Kabala these pillars explain all mysteries of antagonism, whether natural, political or religious. They elucidate also the procreative struggle between man and woman . . . The active principle seeks the passive principle, the *plenum* desires the void, the serpent's jaw attracts the serpent's tail and in turning about upon himself, he, at the same time flies and pursues himself . . .

Levi, *Transcendental Magic*, p. 38

The above passage would also have provided Spare with a cyclic cross-reference to 'The Church' in terms of the serpent-motif.

This Chinese incursion as a satellite to the third stratum may also explain the recurrence of black and white counterchange in *A Book of Satyrs* reminiscent of the Yin-Yang motif. It also explains the iconographic conjunction in 'The Beauty Doctor' of the Kabbalist *ATH* sigil with the Chinese figure. Levi further comments on Jakin and Boaz:

Malkuth, based upon Geburah and Chesed, is the Temple of Solomon having Jakin and Boaz for its Pillars; it is Adamite dogma, founded, for the one part on the resignation of Abel and, for the other, on the labours and self-reproach of Cain: it is the equilibrium of being established on necessity and liberty, stability and motion . . .

Levi, *Transcendental Magic*, p. 51

Spare's depiction of Pontius Pilate between the two pillars is also highly consistent with Levi's description of the Tarot card 'The Chariot':

. . . represented in the Tarot by a crowned warrior, who bears a triangle on his cuirass and is posed upon a cube, to which two sphinxes are harnessed, straining in opposite directions, while

1. To the right of the main character, there is also a small, swathed, bound male figure in Promethean pose. This man appears to be a derivation of the figure of Christ from 'The Flagellation', a late painting by Jacopo Tintoretto (1518-1594). This inclusion is consistent with the main unfolding second stratum narrative.

their heads are turned the same way. This warrior is armed with a fiery sword and holds in his left hand a sceptre surmounted by a triangle and a sphere. The cube is the Philosophical Stone; the sphinxes are the two forces of the Great Agent, corresponding to Jakin and Boaz, the two Pillars of the Temple; the cuirass is the knowledge of Divine Things . . . the sceptre is the Magic Wand.

Levi, *Transcendental Magic*, p. 80

On the fourth stratum, the figure of *Theos* is represented by a boar. This is problematical as Spare's definition of *Theos* is not greatly clarified by the imagery of 'Politics'¹. However, the term is probably applied in the context of Tragedy, as the black pillar is surmounted by the flaming urn with its associations with Dionysos and Prometheus.

1. Plato: possible influence in defining *Theos* in Spare.

Plato's *Timaeus*, 40d. 41a. ff. These passages concern the physical influences of the gods in the manner of the planets and their intersections; but Plato continues by speaking of them in terms of offspring:

But concerning the other divinities, to declare and determine their generation were a task too mighty for us: therefore we must trust in those who have revealed it heretofore, seeing that they are offspring, as they said, of gods, and without doubt know their own forefathers . . . Let us then accept on their word this account of the generation of the gods. Of Earth and Heaven were born children, Okeanos and Tethys; of these Phorikys and Kronos and Rhea, Zeus and Heera and all whom we know to be called their brothers; and they in turn had children after them.

Plato, *Timaeus*, 41 ff

A.E. Taylor in his commentary points out that most of the gods mentioned received no cultus. The passage is itself a satire levelled at Hesiod and the Orphics. The passage 41a. ff. deals with the elements in relation to the human soul.

Plato's *Timaeus*, 92c: The conclusion of the passage expresses the idea of a good God and is the summation of Plato's concept of idealistic monism; the one universe create and uncreate, temporal and eternal, the sum total and unity of all modes of existence. This portion of the *Timaeus* also deals with Recurrence, but not the exactitude of cyclical recurrence found in Pythagoras. The *Timaeus* asserts an identity of eternity and temporality because everything recurs to infinity in successive cycles. The idea is that 'passage' is the most fundamental characteristic of 'Nature'.

This idea recurs in the twentieth century in the work of A.N. Whitehead in the third chapter of his *The Concept of Nature*. The appearance of this idea in Plato, Pythagoras and Whitehead is of significance as Spare expressed interest in all three. (Cf. Taylor, *A Commentary on Plato's Timaeus*, on 92c.)

This portion of the *Timaeus* is one of those most consistent with Spare's own utterances and concepts, and it may be considered as a putative influence even as early as *A Book of Satyrs*. It is one of the books most likely to have been turned to in the clarification of the definition of his terms in the usage of the word *Theos*.

2. On the varied characterization and typology of Zeus in classical authors:

Spare may have derived his definition of *Theos* from Blavatsky in her preamble to *Isis Unveiled*, pp. xv-li, 'Before the Veil'. Here, Blavatsky gives a digest of classical opinions, citing Plato, Aristotle, proceeding to the *Laws of Manu* and alchemy, whilst on *Isis Unveiled*, p. xviii, various definitions of *Theos* are given. In Tragedy, Zeus as *Theos* predominates, as the power which gives meaning and understanding through pain, as Aeschylus reveals²:

Zeus! Zeus, whate'er He be.
If this name he love to hear
This He shall be called of me
Searching earth and sea and air . . .
Zeus the Guide who made man turn,

Homer's *Odyssey*, 4.236, makes clear the ambivalence of Zeus:

"Son of Atreus, Menelaus, fosterling of Zeus, and lo, ye sons of noble men, forasmuch as now to one and now to another Zeus gives good and evil, for to him all things are possible . . ."

The power and kingship of Zeus is the aspect stressed by the Danaid Chorus in the *Supplices* of Aeschylus:

O King of Kings
Blest beyond all things blest
Of perfect things.
In power the perfectest
Hear in Thy bliss;
Our prayer, and let it be!

Aeschylus, *Supplices*, 522-527

Thy gods, thy law, thy parents-so I deem
The rule is written in the eternal scheme
Of Zeus the King is glory all-supreme.

Aeschylus, *Supplices*, 708-709

Zeus as both ruler and saviour: Pindar exemplifies this:

O Saviour Zeus, in the clouds on high! Thou that dwellest on the hill of Cronus, and honourest the broad stream of Alpheus.

Pindar, *Olympian Odes*, 5.5

On the ruling multiplicity of gods, Plato's *Phaedrus* declares:

Now the great leader in heaven, Zeus, driving a chariot goes first, arranging all things and caring for all things. He is followed by an army of gods and spirits, arranged in eleven squadrons . . .

Plato, *Phaedrus*, 247a

An incomprehensible element in Zeus is to be found in Aeschylus' *Supplices* (of Zeus the inscrutable):

Oh, may the desire of God be indeed of God!

Aeschylus, *Supplices*, 87 ff

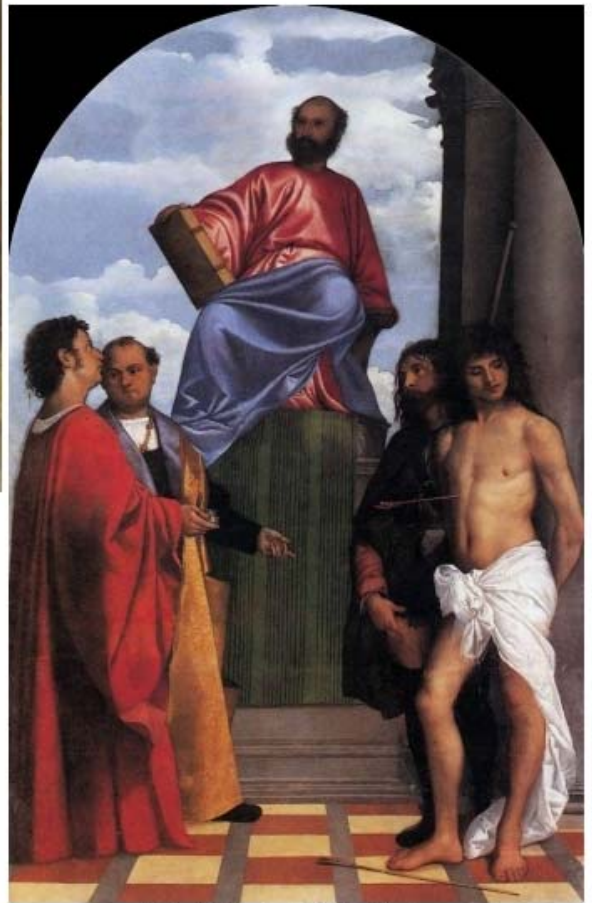
The first strophe and antistrophe are in general praise. The following strophe speaks of the darker aspect of Zeus:

From the high towers of hope on which they stand
He casts men down; they perish utterly . . .

Aeschylus, *Supplices*, 87 ff



G F Watts, *Mammon*, 1882-1883



Titian, *St. Mark with Saints Sebastian, Roch, Cosmas and Damian*, c. 1511

Thought-ward, Zeus who did ordain
 Man by Suffering shall Learn,
 So the heart of him again
 Aching with remembered pain,
 Bleeds and sleepeth not, until
 Wisdom comes against his will
 Tis the gift of One by strife
 Lifted to the throne of Life . . .

Aeschylus, *Agamemnon*, lines:160-164, 177-185

This suffering seems to be exemplified in A *Book of Satyrs* by Prometheus. It may be that Spare was aware of the Hebrew equivalent of *Theos* in the Greek new Testament with *El* or *Elohim*, whereas, the *Tetragrammaton* is usually equated with *Kyrios*. Spare might have been attempting to extend the concept of polarity implicit within the Jakin-Boaz pillars and cross-referencing the third and fourth strata by this means. This would suggest emphasis upon the masculine and feminine properties of *Elohim* as spoken of by Mathers in *The Kabbalah Unveiled*, p. 22.

If the flaming urn atop the black pillar in 'Politics' refers to Dionysos rather than Prometheus, it may also indicate familiarity by Spare with either Homeric sources or Hesiod's *Theogony* by 1906¹.

1. On Dionysos with regard to fire as emblematic of the god, the ritual of dance above the Corycian cave in the heights of Parnassos was spoken of by Sophocles in *Antigone*, in which the chorus sings:

Thou art seen in the dusky gleaming fires above the
 twin-crested rock.

Sophocles, *Antigone*, 1126

And Euripides in *Ion* speaks of:

. . . the leaping Bacchic fire of the god . . .

Euripides, *Ion*, 1125

And Aristophanes *Nub* of:

. . . the reveller Dionysos who holds the Parnassian Rock,
 and gleams with the pine-torches bright among the Delphic
 Bacchae.

Aristophanes, *Nub*, 601

Spare could have drawn information on Greek divine genealogy from Hesiod's *Theogony* generally. Apart from the play by Aeschylus it would have been one source of information on Prometheus for 'Politics' and 'Officialism'. The *Theogony*, 459-506, deals with the deception of Kronos and the birth of Zeus, just preceding the Prometheus myth.

Generation IV deals with Zeus's marriages; to Metis, Themis, Eurynome, Demeter, Mnemosyne, Leto and Hera. West observes that Hesiod uses the term 'god' for beings of diverse kind; e.g. gods of cult

Both compositionally, and in terms of satirical conception, 'Politics' is almost certainly based on G F Watts's 'Mammon' of 1882-1883. In Watts's picture, the enthroned figure has sacks of coin heaped on his lap, whilst a naked figure, exactly corresponding to that in Spare's drawing, kneels beside him. Spare's satirical purport in 'Politics' is that God has, in his contemporary world, *become* Mammon.

One possible reading is that the picture is an acute criticism of aspects of imperial greed, conceptually consistent with Watts's 'Mammon'². Here, the boar's head suggests a pun on the word "Boer" and indicates the political and military activity surrounding this period. This is borne out in other drawings; the Chinese figure in 'The Beauty Doctor', is highly likely to be a comment upon the usage of Chinese indentured labour in South Africa instituted by Alfred Milner (1854-1925) in 1904. The boar's head also significantly appears in 'The Church' and here, in a sacramental context, could well refer again to the worship of Mammon and to the implicit idea of blood-sacrifice in political and military enterprise for material and economic advantage.

such as Zeus, Apollo, Artemis, Thetis, Amphitrite, Hecate, Prometheus, Horai and Charites. Also gods of mythology: Tethys, Phoibe, Kottos, Gyges, Hesperides, Phix, Typhoeus, Atlas, Epimetheus. Also to elemental gods and even to abstractions (the first two occurring in Spare's work): Death, Sleep, Sex, Battles, Lies, etc. These began as *Daimones* and evolved as abstractions.

2. Although the central figure is interpreted as largely based on Watts's 'Mammon', certain modifications in Spare's figure of 'Politics' could be interpreted as traceable to Titian's 'St Mark with Saints Sebastian, Roch, Cosmas and Damian' of c.1511. Titian has placed St Mark in a superior position, seated *above* the other four saints. Mark, like the politician, holds a book supported on his right knee. What appear to be lions on the pauldrons of the politician may be Spare's visual clue to the traditional beast which denotes Mark. In 'Politics', in addition to the bound figure and priest, *four* others may be seen in the foreground. It is plausible that these may, in one regard, be Spare's literal and figurative diminutions of Titian's saints, as well as (with three apparently male, and one female figures), being a retrospective glance to Blake's Four Zoas. It will be interpreted that Spare utilizes another Titian painting (in 'Officialism'), and again employs the device of diminution of certain figures in scale. The arrangement of the four saints in the format of Titian's painting could also have influenced Spare's positioning of the four dwarves of 'Intemperance', as well as yet again implying literal and figurative diminution.

THE BEAUTY DOCTOR:



THE MOST PSYCHOLOGICALLY DOMINANT PROTAGONIST IS A CENTRALLY PLACED WOMAN, CLAD IN A FLOWING WHITE GOWN, WHO GAZES DIRECTLY AT THE VIEWER. LIKE THE WOMAN OF 'FASHION' SHE HAS A BIRTH-MARK ON HER LEFT CHEEK. SHE IS ACCOMPANIED BY TWO MEN IN WHITE WHO ARE OVERSHADOWED BY HER PRESENCE. ONE IS BEHIND COMBING HER HAIR; ANOTHER IS CROUCHED BY HER, HIS RIGHT HAND ON HER BELLY AND HIS LEFT HAND UPON HER KNEE.

From the left corner a white cloth cascades. To the woman's right is a bearded satyric statuette gazing at a wig on a stand¹. To her left is a small table supported by grotesques, on which is a crouching statuette, a rectangular mirror, a spool of thread, a mask, bonds and hatpins². In the foreground, two candlesticks stand and platters are strewn on the floor. A boar's head emerges from a bowl above Spare's initials, with the word "AMEN". In the centre, a small Chinese figure, pigtailed, gazes upon an open book bearing the *ATh* sigil.

The satirical purport is an apparent criticism of Edwardian feminine vanity. Her direct gaze and casual attire would probably suggest to the contemporary mind that she was a prostitute.

In this regard, the pile of bonds on the table will be construed as partially supplying a clue to the woman's role and identity on the second stratum, as well as constituting a visual pun in a satirical sense. She is, perhaps, "bond" in the sense of being a kept woman. This visual cue "bond" will be interpreted as referring either to "property" (Rahab) or a "pledge" (Tamar) on the second stratum. The vizard mask on the table in this instance carries possible resonance with some of the more explicit images of Félicien Rops.

There may be further puns on the satirical level reflected back from the second stratum. If, as with the woman of 'Zod-Kia's Dominion'³ she represents the blood-line to Christ as Rahab, and hence the scarlet thread which can be seen near her, then it is possible that Spare might be referring to female physiology in the sense of the contemporary euphemistic term "dress shields",

as forerunners of sanitary towels. The hand of the foreground figure is upon her womb, and the title of the drawing may suggest this. Simultaneously, as in 'Advertisement and the Stock Size' this may be a reference to an actual advertisement of the day, in this case for female sanitary products. This, juxtaposed with some of Beardsley's images of the boudoir and dressing-table, would offer a pungent alignment of a popular image or menstrual reference against refined eroticism; it would underline the more visceral and biological facts beneath the pomades, silk and power; the physiological realities of womanhood, and all the ambivalence this arouses in the male mind.

Likewise, with the woman as a prostitute, the term 'Beauty Doctor' could equally refer to venereal infection. The fact that there are two attendants could intimate that Victorian and Edwardian nightmare, the "double event" or simultaneous infection with both syphilis and gonorrhoea: Crowley refers to it in a limerick of *The Bromo Book*:

1. The wig-stand might constitute a satirical pun. It has been interpreted that references occur to several Liberal politicians. The wig-stand might therefore be a play on the word 'whig', the political party which preceded the Liberals, and the 'stand' to their landslide election victory of 1906.
2. The hatpins, in satirical dialectic with second stratum references interpreted of the twin childbirthing of Tamar, could bear an exceedingly sinister connotation. A practising midwife has informed the author that in earlier times, stillbirth could be simulated with little external signs. This was achieved by inserting a hatpin into the still open sutures of the newborn infant's skull via one of the fontanelles. A general trope of infanticide could have been prompted by Spare's possible knowledge of the notorious case of Amelia Elizabeth Dyer, the 'Reading Baby Farmer' who strangled by ligature at least seven known victims. She was hanged at Newgate on 10 June 1896.
3. *Earth: Inferno*, p. 25.

But with earthly success not content
She grew pious — to Heaven she went.
Son, Father and Ghost
And the heavenly host
Have all got the double event.

(Crowley, *Snowdrops from a Curate's Garden*, p. 151)

It will be seen that (on the second stratum) this possible reference to the “double event” is enhanced by the birth of twins to Tamar. There is perhaps another reference to venereal disease in the vignette facing ‘Fashion’, of a female mask, a pill-box and a black figure. The mask is a female usurpation of Dionysos, a god of death and resurrection, carrying an implicit sexual simile. At this period, before antibiotic drugs, syphilis could be fatal, hence perhaps the pill-box and black-robed figure. The predominant trope of ‘The Beauty Doctor’ seems to be prostitution.

The iconography is consistent with this into the second stratum. There may be a synoptic reference to the ungenerate Mary Magdalene, but other details are at variance, suggesting a possible double identity as both Rahab and Tamar.

The Tamar in question is that of Genesis (not the daughter of David outraged by her half-brother Amnon). She was a Canaanite woman originally married to Er, the son of Judah; Er was summarily slain by God for his (unspecified) wickedness. Onan his brother was delegated by Judah, to take Er's place in the nuptial bed. Onan knew that resulting issue would be posthumously honoured as that of Er:

And Onan knew that the seed should not be his; and it came to pass, when he went in unto his brother's wife, that he spilled it on the ground, lest he should give seed to his brother.

Genesis. 38: 9

The two men of ‘The Beauty Doctor’ may be Er and Onan, the latter being the crouched figure with his hand on the woman's belly. Likewise, the crouching figurine may be Onan in the act for which he was destroyed by God.

Judah wished Tamar to remain as a widow in her father's house. Tamar, in her desire to receive

recognition by bearing children, covered her face and sat in an open place near Timnath:

When Judah saw her, he thought her to be an harlot; because she had covered her face. And he turned to her by the way and said, Go to, I pray thee, let me come in unto thee; (for he knew not that she was his daughter-in-law.) And she said, What wilt thou give me that thou mayest come in unto me? And he said, I will give thee a kid from the flock. And she said, Wilt thou give me a pledge, till thou send it?

Genesis 38: 15-17

A mask and wig consistent with such disguise, appears in the drawing. Tamar took Judah's pledge. Later, having conceived, she produces Judah's surety and he acknowledges her.

And it came to pass in the time of her travail, that, behold, twins were in her womb. And it came to pass, when she travailed, that the one put out his hand: and the midwife took and bound upon his hand a scarlet thread, saying This came out first.

Genesis 38: 27-28

Twins boys were born, Pharez and Zarah. It will be seen that a spool of thread can be seen in ‘The Beauty Doctor’. These motifs also apply to Rahab and have their precedent in ‘Zod-Kia's Dominion’.

The biblical account occurs in Joshua 2. Rahab shelters the two spies of Joshua prior to the fall of Jericho. In return for her assistance Rahab is promised that at the fall of the city her house will be spared if she ties a scarlet thread in the window.

Again, the two men of the drawing could be Joshua's spies. It can be seen that Rahab and Tamar deviate from most other second-stratum interpretations of *A Book of Satyrs* as possessing only oblique allusion to the four gospels. The reason appears to be from the precedent of Rahab in *Earth: Inferno* and the significance of the metaphor of scarlet thread as both her blood-line to Christ and the concept of blood-sacrifice. The salient parallels between Rahab and Tamar can be tabulated:

TAMAR	RAHAB
1. Disguise as a harlot 2. Two husbands 3. Concern with status 4. Scarlet thread to identify twin	1. A harlot of Jericho 2. Two Israelite spies 3. Concern with her goods and the safety of her family. 4. Scarlet thread to identify her house to the invaders.

In Blake, both women appear in *Jerusalem*:
I see the Maternal Line; I behold the seed of the Woman:
Cainah & Ada & Zillah & Naamah, Wife of Noah
Shuah's daughter & Tamar & Rahab the Canaanites,
Ruth the Moabite & Bathsheba of the daughters of Heth,
Naamah the Ammonite, Zibeah the Philistine, & Mary
Those are the daughters of Vala, Mother of the Body of Death.

Blake, *Jerusalem*, II, 62: 8-13

here, they are significantly juxtaposed with the concept of "The Body of Death". In Spare Rahab-Tamar may represent metaphorical feminine counterparts signifying the evolving Death-Posture and may explain the third appearance of the woman in 'The General Allegory' marking a prototypical stage before the resolved frontispiece 'The Death Posture' of *The Book of Pleasure*.

A Kabbalistic parallel with Rahab is provided by Mathers:

(Therefore in the letter IVD, YOD and in the name IHI are hidden two males and two females, which is symbolized in that saying, Genesis VI: 2: "And the sons of the Elohim beheld (the plural in its least form denoteth two) the daughters of men" (and this also). This explaineth on this account that which is written, Joshua II: 1: "Two men as spies, saying" (hence is revealed the mystery of the two men). But how (is it proved that two females are understood) by the words "Daughters of men?" Because it is written, I Kings III: 16: "Then came there two women unto the king.

Mathers, *The Kabbalah Unveiled*, p. 93

To Spare, this somewhat convoluted passage could have translated as a metaphor of the unity of Divine and human consciousness typified by the *Beni Elohim*.

Another Blakean vestige in the drawing from *Earth: Inferno* could refer to the permutations of Orc. In 'The Beauty Doctor' the reference may be to Orc's conception as a worm within the womb of Enitharmon in *The Book of Urizen* IV. Thus the parallel iconographical and interpreted sequences in *Earth: Inferno* and *A Book of Satyrs* in this respect might be:

	EARTH: INFERNO	A BOOK OF SATYRS
ORC	1. Worm-Serpent (Synopsis of Inferno)	1. Serpent in utero. (The Beauty Doctor)
	2. Serpent (A Rehearsal of Despair)	2. Serpent (The Church)
	1. Bound Man (The Allegory)	1. Prometheus (Politics & Officialism)
		Further development on 4th Stratum

The uterine serpent is a negative motif in Blake, but in relation to the fourth stratum of the drawing, a similar concept may more positively refer to conception by a god in serpentine form. Spare may have been suggesting the conception of Dionysos upon Semele by Zeus as a lightning-flash (a form of fire) or of Zeus with Persephone as a serpent.

Evidence for such an interpretation is rendered by the presence of a boar's head close to the word "AMEN". Spare may have been following Blavatsky:

In his astronomical aspect Zeus-Dionysos has his origin in the zodiac, the ancient solar year. In Libya he assumed the form of a ram and is identical with the Egyptian Amun.

Blavatsky, *Isis Unveiled*. I, p. 262

Spare's use of Amun or Amen re-invokes an earlier theme of *Earth: Inferno*. Additionally, the woman with a spool of scarlet thread also suggests Ariadne and would be a suitable counterpart to the Minotaur of 'Advertisement and the Stock Size'¹.

In 'The Beauty Doctor', the tiny Chinese figure holds a sigil (A Θ or Alpha-Omega). Blavatsky speaks of this with the four elements; giving Zeus male and female characteristics, as is indicated in 'Politics':

"Zeus", says an Orphic hymn, is the first and the last, the head and the extremities; from him have proceeded all things. He is a man and an immortal nymph . . . the demiurgus of the universe; one power, one God; . . . everything, fire, water, earth, ether, night, the heavens, Metis, the primaeval architectress, (the Sophia of the Gnostics and the Sephira of the Kabalists) . . .

Blavatsky, *Isis Unveiled*. I, p. 263

In using the Chinese figure, Spare may be indicating knowledge exceeding Kabbalist-Taoist correspondences made by Levi in *Transcendental Magic*. In a letter of August 1946, Spare told F.W. Letchford that Lao Tze and Plato "come first with me".

Spare would have had access to Legge's 1891 translations of the *Tao-Teh King* and *The Writings of Kwang-Tze*. These may have decisively influenced 'The General Allegory' and later the Frontispiece to *The Book of Pleasure* 'The Death Posture' in relation to posture and breath-control: Legge's translation gives:

Let him keep his mouth closed and shut up the portals (of his nostrils); and all his life he will be exempt from laborious exertion.

Legge, *The Sacred Books of China*, p. 95

In general relation to *A Book of Satyrs* Spare may have been equating Kiā with the *Tao*, with the Yin and Yang as its differentiated forms.

Two Beardsley drawings do resonate with the present drawing: one is 'The Coiffing' from *Savoy* (No. 3) and the other: 'La Dame aux Camelias' from *The Yellow Book* (Vol. III). In the first named Beardsley drawing, Spare may have been drawing attention to the presence of a Virgin and Child, thereby suggesting an allegorical identity of the woman in his own drawing with the other Mary: the Magdalene.

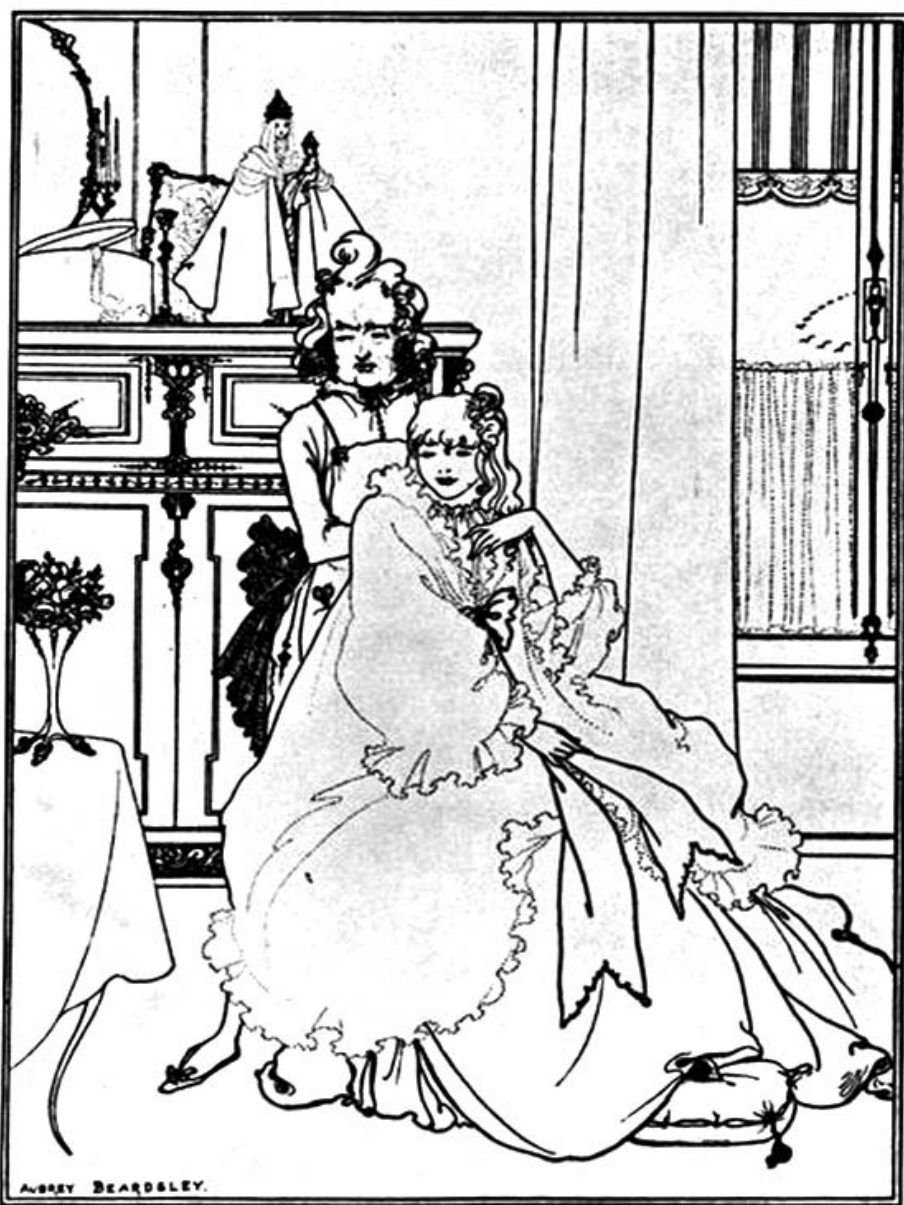
1. Theseus's paternity was alternatively attributed to Aegeus, or to Poseidon. As a heroic type, the appeal of Theseus to Spare was probably his descent into the Underworld. Spare characterizes Aäos in similarly heroic form in *The Focus of Life* (p. 29), following his conversation with Death (as a personification in the manner of Thanatos), he speaks to the ferryman in the Underworld; here he refers to (resurgent) memories in elemental terms:

O earth! all memories! solid, liquid, vapour, and flaming!

The Focus of Life, p. 29



Aubrey Beardsley, *La Dame aux Camélias* from *The Yellow Book*, Vol. III.



Aubrey Beardsley, *The Coiffing from Savoy*, No. 3.



Examples of images of Félicien Rops

OFFICIALISM:



THE DRAWING IS DOMINATED BY THE ENTHRONED FIGURE OF A MASSIVELY BUILT BALDING MAN. HE IS CLAD IN WHITE AND HIS LEFT ARM HANGS OVER HIS CHAIR WHILST HIS RIGHT IS PLACED OVER HIS HEART. HIS SEEMINGLY ATROPHIED LEGS ARE COVERED BY A WHITE CLOTH. HIS THRONE RESTS ON A WHITE CARPET UPON A BLACK FLOOR.

Spare has drawn himself in the foreground three-quarter length, also in white, with his shoulders hunched and a large folio beneath his right arm.

Behind the throned figure, the black background is contrasted by a circular mirror reflecting white cloth. To the right, on a raised platform, is a Promethean figure with another mannikin below it. Another Prometheus appears on a table to the left. Accompanying it, standing on some papers, is a satyr-headed Herm, the third of the phallic gods of *A Book of Satyrs*. There is also an ink-pot and quill.

At the side of the Official's throne is a bound, seated dwarf, an ale flagon and a plinth bearing a bearded head.

This patriarchal head on a rock is probably Spare's reference to 'Peter the Rock', and its proximity to the official's chair a reference to the 'Throne of St Peter'. The official's posture, and other elements in Spare's drawing very strongly suggest that Spare has adapted the imagery and composition of a painting by Titian (1480/90-1576): 'Pope Paul III and His Grandsons' of 1546.

Spare has not given the official the usual identifying headgear appropriate to a pope. In this he is perhaps alluding to Titian's earlier painting of the same subject: 'Pope Paul III Without Cap' (1543). In the later painting of 1546, the two grandsons, Ottavio Farnese and Cardinal Alessandro Farnese flank the ageing pontiff. In Spare's drawing they have been reduced to miniature Prometheus-figures.

Visual puns appear to resonate into all strata. Satirically, as shall be seen, the reference is probably to the Edwardian papacy. In terms of

articulation with the second stratum, the pope, like Caiaphas, is a 'High Priest', but one who engineers the death of Christ. On the third stratum, in terms of Kabbalistic pillar-attribution, 'Officialism' has been allotted to *Chokmah*, described by Mathers in *The Kabbalah Unveiled* (p. 24) as "Ab, the Father", hence, "pope". Likewise, in reference to the fourth stratum, Paul III has clearly and literally fathered his kind, and Prometheus himself was credited with being the creator of mankind; thus also a "father". Zeus himself was also "Father of the Gods".

Further to this, Spare has placed 'Officialism' immediately *before* 'Advertisement' where a bull appears, a play on 'Papal Bull'. The documents on the official's table bearing a seal, could collectively refer to the idea of a 'Papal Bull'. There is further probable intentional punning on this theme. Paul III was a corrupt pope, whereas the patriarch, Peter, is the rock and foundation of the Church. The design of the seal of a Papal Bull, first used under Paschal II (Pontiff: 1099-1118) was imprinted on a double-headed lead seal bearing the images of the patriarchs; Peter, and the pope's namesake, Paul. On the other side the name of the incumbent of the See of Rome appeared.

Spare's message concerns stricture. The pope at the time of *A Book of Satyrs*, who was pontiff from 1903 to 1914 was Pius X. This pope was noted for his political and religious conservatism, and actively sought to repress Theological Modernism by every means possible. To illustrate the conservatism of this pope; in July 1907 Pius X issued his decree: *Lamentabili Sane Exitu* (*On A Deplorable Outcome*) which villified Modernist



Titian, (1480/90) - 1576), *Pope Paul III and his Grandsons*. 1546.

teachings. In *Lamentabili*, Modernism was described as a “synthesis of all heresies”.

Such stricture must have seemed all the more galling to Spare in the light of the theological doctrine of Papal Infallibility. That is, that the pope as supreme teacher, in certain conditions, *could not err*, when teaching on matters of faith and morals. According to the definitions of the first Vatican Council of 1869-1870, the conditions are that the pope may be said to have spoken *ex cathedra* (“from his chair”) in his intent to demand irrevocable consent from the entire church on a given matter.

Spare may also, in dealing with the papacy, be referring back to the corrupt Simoniacal popes of Dante’s *Inferno* XIX. The official can, from the waist up, be described as “ursine” or bear-like. There may here be a pun on Dante’s pope, Nicholas III (Giovanni Guatani Orsini), whose name was borne out in the family badge of the bear.

It could also be that the gesture of the official, with his hand on heart is significant as an allusion to the Sacred Heart of Christ, or to Rome’s traditional place as the heart of the Catholic Church.

The author considers that, although the satire can be attributed to an attack on the contemporary papacy, that it is unlikely that the ultimate model for the official was Pius X himself.

Nevertheless, there is yet another possible satirical slant in juxtaposing the characters of the first two strata, or, more particularly, the incumbent of the Throne of St Peter with Caiaphas the High Priest on the second. That is, in terms of the oppressed *becoming* the *oppressor*. In the Acts of the Apostles 4: 3, Peter and John¹ are imprisoned for their preaching, and later, in Acts 4: 6, they are confronted by the High Priests, Annas and Caiaphas. Further in the chapter there is again reference to Christ as the stone which becomes the head of the corner: (4: 11). This could refer to the stone which stands behind the official in Spare’s drawing, and formulate a

conceptual link with the stonework and recumbent Christ-figure of ‘Pleasure’.

The apostles are again imprisoned (Acts 5: 18-19), and are freed by an Angel. It is noteworthy that the character next to the plinthead interpreted as Peter in the drawing is *chained*, and the official also wears a chain. According to Partridge, in his *A Dictionary of Slang*, the word ‘peter’ was a cant word in England and Australia from c.1880 for a cell in either prison or a court-house. It was seen in the analysis of ‘The Allegory’ of *Earth: Inferno*, that in Blake’s *The Four Zoas* (VIII. 262-265), that Urizen actually assumes the rôle of Caiaphas. Urizen is mind-forged, as tyrannical reason and priestcraft in his fallen form; and manacles are amongst his signifying emblems. Likewise, in ‘Officialism’, chains appear, and once more, in the background, are veils reflected in what appears to be a mirror. Spare is here making a seeming criticism of the constraining effects of religion, which he would again repudiate in the ‘Definitions’ of *The Book of Pleasure*. The Official exemplifies bureaucratic ubiquity and personal intransigence. This is the general purport. The drawing may have possessed deeper, personal meaning to Spare; he is seen holding a folio. The drawing may satirize a disciplinary episode such as that anecdotally described by Haydn Mackey in his 1956 broadcast. Such an event would have occurred at the time of Spare’s studentship at the R.C.A., only a year or so before the date of the drawing in 1906.

There are *two* bound figures of Prometheus in ‘Officialism’. In a second stratum context it is most likely that Spare is suggesting the binding of Christ in John 18: 24: “Now Annas had sent him bound to Caiaphas the high priest.” Caiaphas was chief amongst those who engineered the death of Christ as Matthew records:

1. On Peter and John the Apostles as imprisoned: Spare seems to have indicated them by the plinthead and the seated figure which can be interpreted as Falstaff, of whom the latter is bound. Falstaff’s first name was John; therefore Spare’s punning equation is interpreted as:

Peter	John	:Apostles
Rock	Falstaff	:Signifying motifs



In the contended parallel by Spare of Caiaphas with a papal figure, and his method of aligning a biblical with a contemporary figure for satirical and comparative purposes, Spare is likely to have been following Dürer's example. In *The Small Passion: Christ Before Caiaphas*, Caiaphas is rending his robe, and dressed and enthroned in a manner strongly resembling a Renaissance pope. The incident in question is given in Mathew 25: 65 and in Mark 14: 63. It is notable that in Dürer's print, the heads of the four armed men are visible surrounding Christ.

Then assembled together the chief priests and the scribes and the elders of the people, unto the palace of the high priest who was called Caiaphas, And consulted that they might take Jesus by subtlety and kill him.

Matthew 26: 3-4

Again, in John 18:14:

Now Caiaphas was he, which gave counsel to the Jews, that it was expedient that one man should die for the people.

John 18: 14

This event *precedes* Christ's confrontation with Pilate, which was attributed to 'Politics'. John makes this clear:

Then led they Jesus from Caiaphas unto the hall of judgement: and it was early; and they themselves went not into the judgement hall, lest they should be defiled; but that they might eat the passover. Pilate then went out unto them and said, What accusation bring ye against this man?

John 18: 28-29

The satirical purport appears to be of the constriction of officialism and of irrevocable judgement.

It may also be that there is an ancillary biblical meaning within 'Officialism'. In 'Advertisement' the white-clad self-portrait will be construed as

being identifiable with the psalmist David, and in the context of aspiration. In the present drawing the enthroned man could represent the establishment colossus in a satirical allusion, (as Goliath) *contra* the individual of humble origin. There may be more mainstream second stratum connotations.

As an enthroned man in the context of an ancillary identity of David, the Official could refer to King Saul with whom contention with David arose. This culminated in murderous intent in I Samuel 19 where Saul is deceived and thwarted of his plan to kill David in his bed by the device of an image (I Samuel 19: 11-18). If Spare, in the present drawing is alluding to escape from creative "death" then the actual imagery from this part of Samuel might resonate into two drawings; 'Pleasure' and 'Quackery' as subsidiary themes.

In terms of the third stratum, 'Officialism' is interpreted as the highest allegorical figure in the enthroned masculine trinity. Six drawings are hypothesized as consisting of a configuration analogous to the Jakin-Boaz pillars of the Tree of Life, ancillary to their mainstream third stratum meanings; these are:

JAKIN	BOAZ
1. General Allegory	1. Officialism
2. The Beauty Doctor	2. Politics
3. Fashion	3. The Connoisseur

It is noteworthy that Spare has included his own self-portrait in the two most senior pairings corresponding to *Chokmah* and *Binah*, thus implying ultimate equilibrium. In 'Officialism' Spare's clothing is entirely white and in 'The General Allegory' it is partly black, perhaps as a clue to pillar attributions.

In using Prometheus as an analogue to Christ, Spare appears to be appropriating and adapting Eliphas Levi's *Transcendental Magic*. Levi recounts the deliverance of Prometheus by Hercules as a

parallel to the defeat of Lucifer by Christ, referring to the "great Magical Secret" as:

... the lamp and dagger of Psyche, the apple of Eve, the sacred fire of Prometheus, the burning sceptre of Lucifer, but it is also the Holy Cross of the Redeemer.

Levi, *Transcendental Magic*, p. 16

Levi identifies Prometheus with the tarot card 'The Hanged Man'¹. Spare faithfully copies this tarot posture in one of the Promethean

1. *Transcendental Magic*, p. 116,

vignettes to *A Book of Satyrs*. As an alternative *logos* to Christ, Spare may also have intended references to Adam as the third stratum and to Prometheus as a correspondent on the fourth. This exact correspondence is given by Madame Blavatsky:

The Adam Primus or Kadmon, the Logos of the Jewish mystics, is the same as the Grecian Prometheus, who seeks to rival the divine wisdom; he is also the Pimander of Hermes, or the Power of the Thought Divine.

Blavatsky, *Isis Unveiled*. I, p. 298

In *Isis Unveiled* (II, p. 515) Blavatsky identifies Prometheus as the Adam of the pagans. The double Prometheus of Officialism may serve to remind the viewer that Prometheus possessed a twin, Epimetheus.

The iconography might indicate Spare's extension of knowledge through Classical sources. Binding to a pillar is not made entirely clear in Hesiod's *Theogony* 522, although one of the pillars of heaven may have been intended (cf. Hesiod, *Theogony*, 517, 779). Alternatively Spare may have known of parallel torments of Prometheus; that of Tityos attacked by two vultures in Homer's *Odyssey*, II, 578f. In the *Iliad*, 24:212f. Hecuba expresses the desire to eat the liver of Achilles.

Aeschylus', *Prometheus Bound*, may have been Spare's main classical source; it is less likely that

he knew the accounts of Apollodorus and Pausanias. To Spare, the act of stealing the fire from heaven is the central trope, which is carried forward into *The Book of Pleasure*. Thus, he is likening *himself* to the heroic-allegorical figure.

The fire was stolen from Zeus in a fennel-stalk; accounts are given by Pliny in his *Natural History* 7:178 and Hyginus in his *Poet. Astr.* 2:15. Both Aeschylus and Accius state that the fire was stolen from the volcanic Mount Moschylos in Lemnos.

A likelier source for Spare is Plato; who supposes that it was stolen from the smithy of Hephaistos, the heavenly *Erechtheion* (cf. *Protagoras*, 321:D-E). In terms of the attributes of Prometheus, relevant to both Fire and the Arts, Spare could have found these in the *Republic*, 274c.

Aeschylus is a plausible source due to the appearance of two small figurines between Spare's thighs in 'The General Allegory'. Aeschylus describes Prometheus as creator of men in *Prometheus Bound*, 252-254. Another attribute in alignment with "stealing fire" is Prometheus as traditional inventor of the alphabet, a trope which appears to be strongly maintained into *The Book of Pleasure*.



Spare could have been using "rock" as a visual cue and metaphor by pointing the viewer to a device utilized by another artist, and thereby clarifying his own pun. The head on Spare's "rock" (as interpreted) is virtually neckless. Here, Spare may be paraphrasing an idea from Auguste Rodin. In the female head, *La Pensée* of 1886, Rodin used the head of the sculptress Camille-Claudel as his model. The defined head is seen arising out of marble which has been left roughly dressed. In Spare's drawing the head itself bears some resemblance to Rodin, and the borrowed device would have served to emphasize the Peter/ Rock parallel which is not as clear in English. In French, the noun 'pierre' (rock/ stone) can also be the personal pronoun: 'Pierre' or Peter.



ADVERTISEMENT AND THE STOCK SIZE:



he ONLY DRAWING NOT SET IN AN UNAMBIGUOUS ENCLOSED SPACE. AS WITH SEVERAL DRAWINGS OF *EARTH: INFERNO* THE BACKGROUND IS BLANK. TAKEN GENERALLY, THE CENTRAL IMAGE OF THE MINOTAUR IS STRONGLY REMINISCENT OF G.F. WATTS' 'THE MINOTAUR' OF 1885.

Spare's minotaur uses the parapet behind which it stands as if it were a shop-counter. Upon it two miniature figures are being folded in wrapping paper. Beneath, in darkness, three women can be seen reclining on beds, one to the left is similar to the reclining woman of 'Fashion'. Between them and above are two birds of prey.

To the right foreground stands a blindfold musician, probably a self-portrait, in a white jacket and white robe. In the minstrel's left hand is an archaic stringed instrument. This instrument has four strings which could align it with the violin of 'The Dwellers on the Threshold'.¹ The instrument in the present drawing has one *broken* string and might correspond allegorically with the three heads on the carved vessel in front of the violin. Grotesque and theriomorphic heads can be seen at the top of the instrument. Spare's initials appear to the bottom right.

The minstrel figure also appears to be based on another painting by Watts, in this case, 'Hope' of 1885. Here, the figure is also blindfolded, and bears a broken lyre. Conspicuously, Watt's figure is *female*, which, utilized as an androgynous parallel by Spare, tends to act further as a personalized signpost to the Dantean meaning of the drawing.

The satire is levelled at the standardization of humanity in an increasingly industrialized society. The analogy rests between the tribute of youths and maidens to the devouring mythical beast. The satire of standardization appears to be relatively complex with a visual pun in both the paradox of an animal packaging humanity and in Spare's use of "Stock Size" in terms of possible references to

manufactured goods. The parallel of this image with that of Spare's manifest source G.F. Watts creates a searing reference to "low" *advertisement* art and high art with Watts as a pillar of the establishment.

At a satirical level, this also suggests that Spare might be continuing on from references to expulsion from the Royal College of Art as in the last drawing 'Officialism'. Here the allusion might be to anathematizing the judges.

If satire resonates with the fourth stratum Spare could refer to the consignment of Minos the builder of the labyrinth to the underworld after his death. Likewise, a satirical echo in identification of Spare's figure with the Psalmist, David. That is, as the youth from humble origin intent on subverting the establishment — Goliath.

Spare's figure (as a whole) is phallic in appearance, augmented by the metaphor of "blindness" as the blind eye. This again will be seen to be reasonable with the Dantean allusions from *Inferno* XII. It is noteworthy that Psalms 94, (to be quoted) in its fuller form deals generally with vengeance, judgement and pride.²

The second stratum is not clearly defined. There are a host of biblical references to loss of sight as a metaphor for spiritual blindness. The most apposite in relation to a blindfold musician with both eyes and ears covered is from the Psalms:

Yet they say, the Lord shall not see, neither shall the God of Jacob regard it.

Psalms 94: 7

1. *Earth: Inferno* p. 23

2. C.f. Psalms 94: 1-5, 8.

The psalmist calls for justice upon the tyranny and impiety of the wicked:

He that planted the ear, shall he not hear? he that formeth the eye shall he not see?

Psalms 94: 9

This also resonates with blindness as a metaphor in *Earth: Inferno* and the Dantean recovery of sight through purgation. On the third stratum, this verse from Psalm 94 was of import to the Kabbalists:

And therefore it is written, Psalm xciv.7: "IH, Yah, shall not behold". And shortly after verse 9: "He that planteth the ear, shall He not hear? He that formeth the eye, shall He not see?"

Mathers, *The Kabbalah Unveiled*, p. 311

This part of *The Kabbalah Unveiled* actually deals with the eyes of *Microprosopus*. The following passages (*The Kabbalah Unveiled*, p. 312) contain the vital references to the upturned eyes of *Microprosopus* bathed in the white brilliance from the open eye of the *Macroprosopus*. This articulates with the upturned-eye images in *A Book of Satyrs* such as 'Fashion' and 'Quackery'.

The females beneath the parapet may owe their sleep-death conditions to Blake's *The Four Zoas*:

In Eden Females sleep the winter in soft silken veils,
Woven by their own hands, to hide them in the
darksom grave:

But Males immortal live, renew'd by female deaths
in soft

Delight; they die, & they revive in spring with
music & songs.

Blake, *The Four Zoas*, 1, 58-61

Spare's allusion might be to the oppositional polarities of Jakin and Boaz. There is also indication of maintenance of the Persephone-theme. Alternatively, there could be derivation from Blake's *Jerusalem* which is consistent with the iconography of 'Advertisement':

Ye are my members, O ye sleepers of Beulah,
land of shades!

But the perturbed Man away turns down the
valleys dark.

Blake, *Jerusalem*, 1, 4:19-20

In the fourth stratum, a reference to the "land of shades" may be intended by the minstrel as Orpheus. He may also be Apollo. Certainly, G F Watts did paint the Orpheus-Eurydice theme, and it would seem that the figures beneath the arched parapet in Spare's drawing also derive from a painting by Watts. This work is 'Prometheus'. In this painting, the colossal figure of the hero reclines, and beneath him are naked figures in similar arrangement to those of the 'Advertisement'. It is possible, that in indicating Watts's painting, and his own "editing out" of Prometheus, Spare is referring to presence and prominence of Prometheus in other drawings of *A Book of Satyrs*. In 'Advertisement' Prometheus is conspicuous by his absence.

One significant feature gives a curious perspective to 'Advertisement' at this level. The minotaur appears to possess female breasts. This seeming absurdity might, like the blindfold figure, refer to purgation. In Dante's *Purgatorio*, XXVI:58, the pilgrim climbs the mountain to be rid of both vice and ignorance. If the blindfold figure of 'Advertisement' alludes to this, then, it is at this point that the pilgrim learns the meaning of the two groups of spirits moving in opposite directions. One group shouts "Sodom", the other "Pasiphae", whilst accompanied by flocks of cranes.

These cranes are more controlled than those among the circle of the lustful in the *Inferno*. The two groups are the homosexuals and the unusually concupiscent heterosexuals. The last chant the name of Pasiphae, who (in Dante's view) had become as a beast in her pursuit of lust; which had produced the Minotaur.

Therefore, the Minotaur in 'Advertisement' may be a compound figure combining the more straightforward Minotaur-identity, with allusion to the idea of concupiscence and the method of his conception exemplified by Pasiphae; hence the breasts.

The minotaur was contained in the labyrinth constructed by Daedalus on the orders of Minos.

The creature was the offspring of the bestial love of Pasiphae for a bull sent by Poseidon from the sea. Daedalus also built the wooden cow by which the union of Pasiphae and the bull was facilitated.

Spare might have derived his information from several sources. Firstly, there is mention of the Minotaur in Dante's *Inferno*, XII, Lucius Apuleius also likens his own coupling with a woman in his ass-form with Pasiphae in *The Golden Asse*, pp. 207, 209. There is also the direct source from Ovid's, *Metamorphoses*, VIII, 132f., or from Ovid's, *Ars Amatoria*, 2:24 and 1:302-326¹.

Spare may have been simultaneously indicating other divine bull-theriomorphs. Dionysos in bull-form was sacramentally eaten in Greece as late as 276 B.C. Spare may also have intended reference to Zeus as a bull as Zeus Olbios; sacrifice of oxen to Zeus is mentioned in *Demosthenes*, XXI:53². These bull-theriomorphs may have been additional to the *Agathos-Daimon* or Zeus Ktesios, as a serpent within *A Book of Satyrs*.

1. Dante's *Inferno*, Canto XII, 11-27; Dante and Virgil encounter the Minotaur between 4 a.m. and 6 a.m. on the dawning of Easter Eve. A further possible influence may have been *The Golden Asse* of Lucius Apuleius; Apuleius in the form of an Ass, couples with a rich Matron (p. 205):

... that conceived much delight to behold me, and could find no remedy to her passions and disordinate appetite, but continually desired to have her pleasure with me, as Pasiphae had with a Bull.

Adlington, *The Golden Asse*, p. 205

And:

... and therewithall she eftsoones imbraced my body round about, and had her pleasure with me, whereby I thought the mother of Minotaurus did not causelesse quench her inordinate desire with a Bull.

Adlington, *The Golden Asse*, p. 207

Also, in Ovid's *Metamorphoses*, VIII.132 f. and IX, Galinsky comments on Ovid's use of puns, one in relation to the Minotaur as "*semibovemque virum, semivirumque bovem*" ("Half bull, half man, fruit of a mother's sin") — see Ovid's *Ars Amatoria*, 2.24. For the love of Pasiphae for the bull (op.cit. I. 302-326). Noticeable in regard to puns are Spare's usage of them. This more recondite classical pun may offset the more obvious visual ones in the drawing. For the ass as a phallic reference, c.f. 'Existence' and the possible usage by Spare of Hyginus's *Poet. Astr.* 2.23.

- 2 Zeus as a Bull: Sacrifices were also made to him of his totemic animal; as recorded by Demosthenes:

To Zeus of the Ship sacrifice three oxen . . . to Zeus the giver of wealth, a white bull.

Demosthenes, xxi.53



Prometheus, G F Watts



The Minotaur, 1885, G F Watts



Hope by G F Watts 1885



The Magic Banquet, W Blake

GENERAL ALLEGORY:



he PICTURE IS DIVIDED ALMOST EQUALLY INTO AN UPPER, RIGHT-HAND AREA OF BLACK AND A LOWER LEFT-HAND AREA OF WHITE, COUNTERCHANGED WITH THE BLACK AREA OF PARTS OF CLOTHING IN THE SELF-PORTRAIT AND THE WHITE OF THE HEAD AND SHOULDERS

OF THE WOMAN BEHIND SPARE, BALANCED DARK AND LIGHT.

The two central figures present a roughly equal psychological presence, gazing at the viewer. The woman behind is clad in a flowing white gown; one of her breasts is exposed. In her hands, above Spare's head, she holds a mask, it bears the curl of hair also seen in 'Fashion'. A birth-mark or beauty-spot on the left cheek of the woman can also be seen in 'The Beauty Doctor' and 'Fashion'. Her hair is abundant and flowing, like the woman of 'Existence'.

Spare is seated, clad in a white jacket, cravat and slippers and a black waistcoat and trousers. He sits with his right foot on his left knee and right elbow on thigh with his right hand on his chin.

The background is similar to a stage-set and is virtually a reflected mirror-image of 'Officialism', with black and white areas also counterchanged. This is consistent with the interpretation of the respective drawings as the most exalted aspects of the Jakin-Boaz pillars.

In the 'General Allegory', a white curtain hangs in a swathe from the top left downwards; the background is black. Two smouldering footlights bear eye-motifs and one to the right bears the inscription: "A.O.S. '06-'07".

Beside the curtains are four masks, maintaining the theme from 'Existence'. Beside Spare rests a human skull and behind it, Spare's hand rests on an open book with his name. On the left-hand page is a cypher comprised of a circle and a cursive "X".

Behind the couple is an elaborate candlestick. The base is formed of a boar's head with many

other theriomorphic forms above, including horse-headed creatures with breasts. The final motifs are the small, naked man and woman arising between the artist's thighs.

As a generalized statement the emphasis is upon the spiritual isolation of humanity and life as continual rehearsal without visionary realization.

On the second stratum, the reference may be to Adam and the skull of Adam signifying his mortal condition after exile:

Therefore the Lord God sent him forth from the garden of Eden, to till the ground from whence he was taken. So he drove out the man; and he placed at the east of the garden of Eden Cherubims and a flaming sword which turned every way, to keep the way of the tree of life.

Genesis 3: 23-24

There may also be some synoptic reference to Christ and Mary Magdalene, but this is not specific.

From the Kabbalist point of view the drawing reiterates the condition of exile and themes previously explored in *Earth: Inferno*. The motif of the "O" and the "X" conjoined as a cypher also suggests an ancillary theme of sexual polarity in terms of union or congress, first explored in the 'Portrait of Hissell' (*Earth: Inferno*, p. 13). The derivation could be from Levi's Transcendental Magic:

The creative principle is the ideal phallus; the created principle is the formal cteis. The insertion of the vertical phallus into the horizontal cteis forms the stauros of the Gnostics, or the philosophical cross of the Masons. Thus, the intersection of the two produces four, which, by its movement, defines the circle with all degrees thereof.

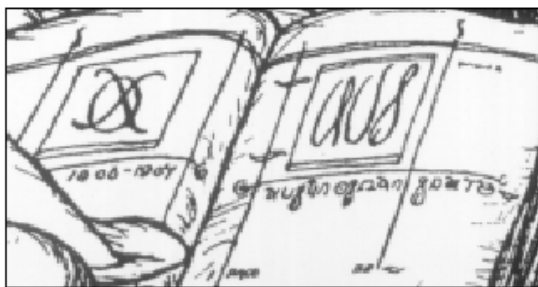
Levi, *Transcendental Magic*, p. 38

Spare has already used covert metaphor to signify abstract concepts of a phallic and kletic nature as in the “jewel” and “lotus” of *Earth: Inferno*, pp. 12, 18. The couple therefore represent sexuality as a means to Unity, anticipating by the motif and its interpreted meaning, the text of *The Book of Pleasure*, p. 7.

On the book by Spare's left hand the sequence of intriguing letter forms, beneath the signature, spells the artist's name in full. The first date on the left hand page seems to carry an absurdity and reads as 1806-1907. This may represent an involved mathematical conundrum: Additionally the open book is divided into two halves if these are construed (on the left) as a negative signifier and the less recondite image (right) as positive which may again indicate the two flanking pillars of the Tree of Life. [One possible solution of the mathematical conundrum is as follows:-

$$\begin{array}{ll} 1 + 8 + 0 + 6 = 15 & 1 + 5 = 6 \\ 1 + 9 + 0 + 7 = 17 & 1 + 7 = 8 \\ \square \quad 6 - 8 = -2 \end{array}$$

Thus, the negative square root of four is produced.¹ This may constitute a commentary on the image and combined AOS sigil above the date. This is suggested by the sigillized AOS being apparently doubled. The two square roots (positive and negative) cancel one another out, hence the 0 of the sigil *Ed.*]. Given the proximity of the skull to the book and the nature of the drawing as a precursor of the Death Posture, Spare seems to be alluding to the negation of duality as well as pointing once more to the motif of the twin pillars.



In relation to the woman, the third and fourth stratum may overlap. As the most exalted point of the Jakin pillar she is, allegorically, *Binah* ruled by Saturn. It is contended that this woman is the most profound of the three central female protagonists of *A Book of Satyrs* and here metaphorically stands for the highest female principle on the Tree of Life.

Her dominant position is consistent with Spare's posture evolving definite Melancolic associations, as it would fully evolve in 'The Death Posture' frontispiece to *The Book of Pleasure*. Spare's interest in Melancolia is stated by 1912; his Baillie Gallery catalogue listing 'Melancolia' as item 34.

If Spare is following Dürer's allegories of 'Melencolia I' by counterposing the Melancolic figure with a fourfold magic square of Jupiter, Spare parallels this by indicating four masks and the quartered cypher.

There is a correspondent in Blake's *Milton*, II, 37:33; here Blake lists Saturn, Jove and Rhea². The woman of the 'General Allegory' can be both Saturnine as *Binah*, but her exposed breast could identify her as Rhea on the fourth stratum. In Greek mythology Rhea was the creatrix of the Milky Way which issued from her breast. As the consort of Kronos she was the mother of Zeus, Demeter, Hades and Poseidon.

There is also the possibility that Spare is in heroic Promethean form in confrontation with death (Thanatos). The naked couple resonate with Prometheus as creator of man. The stealing of the Fire from Heaven, achieved with the assistance of Athene, could provide a subsidiary identity for the woman as feminine Wisdom.

1. The use of the square root by Spare is consistent with continued emphasis upon both binary, quaternary and possible Pythagorean numerical significance for the relationship between the square and the circle.
2. C.f. Iamblichus *Mysteries*, 8.2. In the version by Thomas Taylor, the introduction also says of the monad that *Phanes* (or intelligible intellect) produces a triad, the extremity of which in turn produces the divinities Saturn, Rhea and Jupiter. Jupiter as the Demiurge is the monad of the supermundane triad; and then Apollo producing the triad of liberated gods. The origin of Taylor's comments on divine genealogy is probably Hesiod's *Theogony* as well as Proclus on the *Theology of Plato*. The triune groupings of phallic gods, enthroned figures and female figures within *A Book of Satyrs* does suggest some influence by these classical sources.

Aleister Crowley with Austin Osman Spare,
Kind Wishes, 1908.

If these two candles represent the two pillars Jakin and Boaz, then Spare seems to have linked Crowley with former and himself with the latter.

A poem entitled 'The Twins', dedicated to A. O. Spare was published in Crowley's book *The Winged Beetle*, (1910). The poem contains homosexual references and seems to suggest that a physical relationship may have occurred between the two men, (if Crowley's poem is to be believed.)



Melancolia I, Albrecht Dürer, 1515